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ABSTRACT

The following disciplines are treated in separate chapters which comprise the major portion of the document: visual and tactile arts; body education; music; drama and language arts; social sciences; foreign languages; mathematics; science; industrial arts; household arts; philosophy; and religion. The standard format of most chapters includes a brief, general introduction, recommendations for teaching the discipline (including goals for teachers and students), a description of class activities which teachers are presently using throughout the state, and suggestions for interdisciplinary topics such as conflict, survival, and the changing roles of women. Ways in which the subject area can be taught in the various disciplines, student goals, and lists of pertinent curriculum materials are provided for each topic. A form designed to assist educators to review the framework is included. The appendices contain a glossary and the Proposal for the Establishment of the California Academy for Teaching in the Humanities. (Author/RM)

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Proposed Humanities Framework

for California Public Schools

Kindergarten Through Grade Twelve

SACRAMENTO, CALIFORNIA • 1975

Proposed Humanities Framework for California Public Schools

Kindergarten Through Grade Twelve

Prepared by the
Humanities Framework Committee

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Review of the Proposed Humanities Framework for California Public Schools

This form is designed to assist you in making your review of the Proposed Humanities Framework and in helping the reviewers determine what the strengths and weaknesses of the document are. When you have completed your review, please return this form and any other appropriate data to the:

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California State Department of Education
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Sacramento, CA 95814

Review forms can be returned as late as December 1, 1975, in order to allow teachers to try out some of the ideas in the classroom. Please keep this copy of the Framework.

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*The Committee was disbanded in June, 1971.

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INTRODUCTION TO THE HUMANITIES FRAMEWORK

The first meeting of the Statewide Fine Arts and Humanities Framework Committee was held in Los Angeles on June 7, 1967. At that meeting, the charge to the committee was given by Mrs. Seymour Mathiesen, then Chairwoman of the Educational Programs Committee of the State Board of Education:

> The Curriculum Commission has asked that you be charged to prepare the following reports for the Commission and the Board:
>
> 1. A series of reports of educational program guidelines, K-12, (frameworks) in the fields of art education, drama (performing arts) education and music education; such reports to include comments and recommendations about the philosophy and objectives of the program, its scope and sequence, the procedures for implementing the reports, and related appropriate matters.
>
> 2. A report of recommendations and comments relative to the state program for supplying texts and instructional materials to the schools of California with particular reference to the fine arts subject-matter fields.
>
> 3. A report of recommendations and findings concerning patterns of interrelationships among the various frameworks being developed in the fine arts, English and the social sciences fields to show how the humanities may be presented as interdisciplinary studies, along with recommendations as to preservice and inservice preparation of teachers for humanities courses.

By the end of 1971, the first part of the charge had been answered: frameworks in art, drama, and music education were finally adopted by the State Board of Education. The humanities subcommittee of the original group then became an independent body, the Humanities Framework Committee, responsible for meeting the requirements of the third part of the charge. The document being introduced here— the final review copy of the Humanities Framework— is this committee's fulfillment of its responsibility.

Part two of the charge, having to do with recommending texts and instructional materials, will presumably be the province of the Curriculum Development and Supplemental Materials Commission after an approved framework has been adopted by the State Board of Education.

In composing the Humanities Framework, the committee has treated the following disciplines in separate chapters: the visual and tactile arts, body education, music, drama and the language arts, the social sciences, foreign languages, mathematics and science, the industrial arts, the household arts, and philosophy and religion. The last three items in the list appear separately only in the secondary schools chapters, but much that is related to or derived from them will be found throughout the kindergarten, early elementary, and later elementary sections.

All chapters are organized according to the same plan, except the social sciences chapters, in which somewhat different schemes have been adopted in order to take advantage of the interdisciplinary character of the social sciences themselves. Otherwise, the standard format goes as follows:

1. A brief general introduction

2. Recommendations

   These are suggestions for teaching a discipline for its own sake and as part of a humanities curriculum. The two aims are indivisible from the point of view of this framework; each depends upon the other. Only those subject matters and skills that are well taught and strongly supported are useful to a humanities program; likewise, only a well prepared humanities faculty can integrate instruction in the arts and sciences so as to make full use of the resources of all the contributing disciplines.

3. Activities going on in a given disciplinary program

   These activities are best understood as answers to the question "What's going on here?" They embody what the teachers and students are really doing every day in the visual and tactile arts, body education, music, drama and the language arts, the social sciences, foreign languages, mathematics and science, the industrial arts, the household arts, and philosophy and religion. Since this is the only section of the framework to be presented as a vertical series rather than as a connected discussion, it may also be seen as a kind of checklist by which teachers can measure what might be going on in their classrooms. Some people may want to translate it into a set of official "goals" or "objectives." The urge is understandable, for teachers are under pressure now to produce such lists. But the real questions remain: "What is going on in this classroom? What, specifically, can children and parents expect from a good program in this particular discipline?"

4. Some interdisciplinary methods and activities involving a given discipline

   The wording here should be carefully noted. These activities are interdisciplinary, serving as examples of integrated studies and showing the way for classroom teachers and subject-matter specialists to become members of teaching teams and a true humanities faculty. A teacher may think of them as answers to these questions: "How can I combine a given discipline with the rest of the humanities program? What kinds of things can my colleagues and I do to build an integrated curriculum?" These questions and answers follow logically from the preceding set of disciplinary activities. Only when a discipline or field of study is firmly established in a school, well taught by classroom teachers and specialists, and offered to the entire student body will it bring real strength to a schoolwide interdisciplinary program.

By means of the arrangement outlined above, the humanities committee has tried to satisfy those teachers who still fear for the "integrity of disciplines" in a comprehensive humanities program, as well as those teachers who strongly desire interdisciplinary education and an integrated curriculum. The framework exhibits within every chapter, in the introductions to the principal parts, in Part Seven (Interdisciplinary Topics), and in Part Eight (Teacher Education) abundant examples of disciplinary and interdisciplinary activities, with several models that teachers and planning committees can adapt to a particular school or a certain level of instruction.

Readers who seek another way of looking at a given discipline, or who want a "complete" picture of it, should consult the already published frameworks. The humanities committee was not charged to summarize or reproduce their contents, but to incorporate ideas from them in "patterns of interrelationships" suited to a full-scale, schoolwide humanities program. As a matter of fact, this framework adds considerably to every field of study it treats and includes at least three fields for which no frameworks exist: body education, household arts, and philosophy and religion. In addition, drama and the language arts have been integrated in the first five parts, while in Part Six, Chapter V, the committee has combined drama/theater, the language arts, and the social sciences in a single grand project. This chapter also brings in several other arts and sciences, those considered necessary to the development of the central themes and procedures.

In organization, the social sciences chapters differ somewhat from the standard format. They contain only two parts—an introduction and a long section entitled "Recommendations and Activities," in which the social sciences are connected with the other humanities under topical or thematic headings, some of them phrased as questions. Thus, these sections function as examples of interdisciplinary planning on a quite extensive scale, culminating in the senior high school project mentioned above.

The ideas upon which the social sciences chapters are based come from many sources, oral and printed, published and unpublished. In Parts One and Two and the first year of Part Three, the questions (or topics) are taken from the proposed Social Sciences Framework (1968).[1] In the last two years of Part Three, however, and in Parts Five and Six, the principal topics and study projects have been formulated by members of the Humanities Framework Committee. This does not mean that they are "original" in any significant sense of the term, but only that they do not appear elsewhere (to the committee's knowledge) in the same form or sequence. Like the ideas, topics, questions, activities, and projects in Parts One and Two, those in the following parts will be familiar to teachers and students of the humanities. They have been circulating in our culture for quite some time. And like all the recommendations and activities throughout the framework, wherever they come from and however they are phrased, they stand as examples and suggestions, not as prescriptions.

Almost every chapter mentions certain outstanding texts or contains a short, practical list of books that will be useful to teachers, administrators, and planning committees. Most of these books can be employed as everyday classroom guides, because they are interdisciplinary in content and outlook or because they present teaching methods that strongly support humanities education. All of them are recommended for study in the preservice and inservice seminars described in Part Eight.

Though every effort has been made to see that all terms are clear in their contexts, a glossary has been appended in Part Nine. It contains brief definitions of words and phrases crucial to an understanding of this framework, some of which may not be familiar to every reader. The glossary is thus strictly limited and is not intended to serve as a general "vocabulary of the humanities."

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[1] See footnote, Part One, Chapter VI, first page.

The committee has also deliberately declined to issue any statement that might be construed as an attempt to define humanities education or "the" humanities in general. No single adequate definition exists, and any effort to invent one would have been fruitless. The framework is its own definition: as it unfolds, it tells what this one version of humanities education is or can be, given the will to put it into action.

Teachers should read the entire document from beginning to end, no matter which section or chapter they may think of as "theirs." They should then read it again by parts, not by grades (so-called), and try to fit the parts together to suit the arrangements within a given school or a particular set of buildings. There may be middle schools in one place, junior highs in another, early childhood programs here, "vertical" groupings there. No one can anticipate the organizational patterns of schools in a district, and no framework should put barriers in the way of creative, independent methods of making children comfortable in school and offering them an interesting and useful education. If this framework can be said to have a single commanding aim or principle, it is to help make such education possible, beginning with early childhood and continuing through the twelfth grade and as far beyond as students care to take their studies of the humanities.

A PREFACE TO PARTS ONE AND TWO

Early Childhood Education

By the time the final review copy of this framework is published, some school districts will be offering voluntary admission to four-year-olds, and official guidelines for early childhood education will have appeared. A Task Force on Early Childhood Education has already issued some recommendations for extending the curriculum to pre-kindergarteners. It seems clear from these signs that statewide programs for the very young are well on the way.

What is not yet so clear or certain is the form they will take. Parents, teachers, school administrators, and public officials still have time to debate the issues connected with early childhood education in general and to consider some amendments and additions to the provisional recommendations contained in the publication entitled *Early Childhood Education*.[1] Humanities education is obviously germane to the debate; it will have to figure prominently in any plan to add a "pre-school" year to the primary curriculum. For these reasons a foreword to the kindergarten through third grade humanities framework is a logical place to discuss some unresolved points with respect to the schooling of very young children.

The Task Force on Early Childhood Education is right in asserting that the first eight years of life are extremely important: many, many children can profit from carefully planned early education programs. As the Task Force says, schools should be happy places; parents and other relatives should be involved in educating children; local autonomy, creativity, and imagination should be encouraged in every school district. The readers of Part One of this framework will discover that its recommendations are hospitable to— in some instances identical with— those listed in the early childhood education task force report.[2] Yet these readers will be well advised to stop short of fully assenting to recommendation No. 6: ". . . that California establish at once for primary-age children a broadly based educational program that includes children at least one year younger than those beginning school now."[1] They should withhold assent until they consider some possibilities beyond the above recommendation and even beyond that implied in the request for "maximum flexibility within broad guidelines."[2]

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[1] *Early Childhood Education: Report of the Task Force on Early Childhood Education*, Sacramento: California State Department of Education, 1972.

[2] *Ibid.*, pp. 3-4 (see items 2 through 5).

Paradoxical though it may seem to say so, the state should be asked to go further than the task force has gone in approving flexibility. A school system should be so flexible that children might enter it at any time up to grade seven, at the right age for a given child, just as children may now enter kindergarten voluntarily. Readiness could be measured by a child's own expressed desire and behavior, the considered opinion of his or her parents or guardians, and the advice of counselors; i.e., pediatricians, neurophysiologists, early childhood development specialists, and the like

This will seem to some readers an astonishing proposal, apparently outside the purview of a humanities framework and requiring drastic changes in traditional ideas about the relationships among schools, homes, neighborhoods, and the welfare of individual children. Yet experts in education have been talking for decades now about readiness and individual differences. The time has come to revive these concepts and ask that they be applied to the present situation. If we all agree that different children (and their families) have different needs, we might then be willing to concede that a variety of choices will be required to meet them. Or we might state the proposition thus: since all children (and their families) do in fact differ, and children do in fact become ready for formal, academic schooling at different ages and in different ways, the state should recognize the facts and gladly consent to provide and permit alternative ways of entering school. Under such a scheme, the public schools would unquestionably remain one of the chief agencies of education for the predictable future. Perhaps no other institution could so well and easily perform the socializing and democratizing services for pre-adolescent and adolescent children that our society expects from its schools, in addition to classroom instruction.

However, the existence of elementary schools, and of early childhood programs within them, does not logically require fixed entrance ages or the same progression for everyone. For example, some families might decide, after due consideration, that their children would benefit from early schooling. They would be perfectly free to choose it. Other families could just as conscientiously decide to conduct their children's earliest education in other places: at home principally, but also in conjunction with neighborhood child-care centers, recreation facilities, cooperative nursery schools both public and private, and the like, including some arrangements yet to be discovered or invented. These families could also avail themselves of the option to place their children in a public school at a time considered most suitable for a given child, the decision having been reached, as has been said above, after consultation with qualified advisers.

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[1] *Early Childhood Education*, p. 4.

[2] *Ibid.*

Many children might not be thought ready for formal, academic schooling until seven or eight or even older. In the vigorous debate now going on, some experts are saying that early adolescence may be the best time for acquiring academic learning—and retaining it.[1] How can anyone pronounce finally and categorically in the face of conflicting opinions about so serious a topic? Surely one of the safest methods of solving the dilemma is to extend the range of intelligent, responsible choice. This is the method suggested here. Within its provisions, some families might conclude that their children would benefit from early schooling, for reasons like these:

1. Family organization and work-patterns are changing. It appears likely that more and more families will have only one or two children, and that more and more mothers will desire, or be obliged, to work outside the home. Whatever the work-habits of the adults, the children can profit from joining an "extended family" for part of the day. If these families cannot afford or do not choose to send their children to other kinds of schools, the elementary schools should offer programs of the types recommended by the Task Force on Early Childhood Education and this framework.

2. Single parents, physically or emotionally handicapped parents, or seriously disturbed or deprived households, for example, may welcome or need early schooling facilities.

3. The social, aesthetic, and mental development of young children calls for patient nurture under favorable conditions. Early education of the types discussed in the kindergarten section of this framework could give four- and five-year-olds a chance to learn something about feeling, perceiving, and communicating in the social environment provided by a public school. Then they could move toward more systematic development of the intellectual skills that a humanities education provides.

4. When children come quite young to school, it seems natural for their mothers to come along with them. (Ideally, both parents, and single

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[1] For a four-part discussion of the entire subject, see Raymond S. Moore, Robert D. Moon, and Dennis R. Moore, "The California Report: Early Schooling for All?" Kappan (June, 1972), pp. 610-621.

parents, should.) They can be asked to stay as part of the regular faculty and as learners, thus helping to bring home and school closer together. Every parent who has ever lived should have received some type of "early education" in the nurture and guidance of the young. Perhaps no other training would do more to reduce the miseries that children, parents, and communities suffer as the result of ignorance about child care. Wherever parents have combined the roles of teacher and learner in experimental programs, everyone concerned has profited by the association.[1]

5. Children who enter school with an educational handicap (for whatever reason) need a rich, lively, and considerately paced primary education as much as, perhaps even more than, others do. Early and good schooling will help them discover and cultivate their capacities as feeling, thinking people.

6. Early maturing, precocious children also deserve special attention and may want to go to school at age four. Perhaps an older sibling is already there and doing well, and the school has a good humanities program under way. The four-year-old's family should be able to choose early entrance.[2]

But even though a family may decide to send a four-year-old to such a school, it may still want a neighborhood center for late afternoon care and supervised recreation on weekends. Young mothers should certainly have a place nearby where they can leave their children for two or three hours a day. The children would benefit from associating with others in the extended family of the child-care center, thus taking the first steps beyond their homes and the often isolated and lonely nuclear family. The mothers or other guardians would gain time for household chores, self-improvement, outside jobs, and the like, and some freedom from the constant presence of young children. In well-managed facilities of various types, all these needs could be satisfied. They do exist, and they should be met— but not until we think about some dangers that may be foreseen if a year is added to the primary curriculum and if academic work begins then.

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[1] For some examples, see Jean Murphy, "Mom Also Learns at Child Care Center," Los Angeles Times, January 10, 1972, "View" section; Jack McCurdy, "Two Special Programs: Low-Income Pupils Show School Gains," Los Angeles Times, January 15, 1972, Part I; and George Dennison, The Lives of Children (New York: Vintage Books, 1969), pp. 268-269 and 280-282.

[2] See Jack McCurdy, "New Plan Rings School Bell for Four-Year-Olds," Los Angeles Times, March 30, 1972, Part II, pp. 1, 8.

To state the matter bluntly, there is a strong tendency in our society to push children too early and too hard into inappropriate competition of several kinds. The urge to drive the young at accelerated speed toward the fulfillment of their elders' aspirations has caused trouble wherever its force has prevailed: in sports, in recreational and social activities, in the consumption of goods, in preparation for employment, in the choice of friends, in the struggle for status and public approval— and, especially, from the point of view taken here, in scholastic achievement as measured by grades and promotion.[1]

This trend has gone so far in many schools that it either starves or distorts emotional growth. Very young children are given "aptitude" and "intelligence" tests; parents are filled with anxiety about their children's prospects; and teachers are forced, against the lessons of experience and their own best instincts, to herd their pupils along toward college or an early choice of vocation— all in the service of very narrowly conceived notions of intellectual achievement and worldly "success." Nothing would be more likely to subvert the aims of humanities education than encouraging this philosophy.

Yet a corrective, life-preserving force exists within humanities education itself. All humanities programs can be patterned to meet the needs of all learners within any given environment— elementary and high school Such programs should resemble mosaics rather than strictly linear, single-outcome forms. One child, the irreducible integer in the mosaic design, will naturally command attention as a vital element in the whole; because by definition, as this framework attempts to show, humanities education from early childhood on means that humanities teachers look at children one by one as they become acquainted with their classes in the first days of a new term. Then the teachers can begin to guide, and often to follow, the children into small groups for different kinds of learning. By adopting such methods, teachers maintain a balance between the general aims of a curriculum and the particular requirements of their students. And thus, by extension, an entire school system can resist pressures toward over-acceleration and turn its energies toward fulfilling the promise in the life of every child.

A coherent, flexible humanities program for children from four through eight can help give substance, energy, and direction to the earliest years of schooling, filling them with pleasure and accomplishment. Whether or not another year is soon added to the curriculum, teachers can aim at the goals in the following chapters as desirable outcomes for early childhood education. "Kindergarten" is a capacious term, a metaphor as well as a place-name, adaptable to circumstances. Here it means early childhood or the first two years of schooling, without narrow or exclusive definition as to age. The guidelines presented under the kindergarten headings can be extended up and down the age-scale according to local conditions and future needs. Where local conditions may have to be improved, the guidelines can function as reference points for constructing new programs. When future requirements are being assessed in any school, the recommendations here and elsewhere in parts One and Two can serve as checklists and as bases for change.

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[1] See Colman McCarthy, "On Tampering with Childhood's Pace," *Los Angeles Times*, January 30, 1972; and Wanda Garrity, "Are We Pushing the Young to Self-Destruction?" *Los Angeles Times*, November 12, 1972, Section J, pp. 1, 6.

PART ONE
Kindergarten

CHAPTER I

GENERAL RECOMMENDATIONS AND GOALS

A kindergarten that lives up to its name is a kind of paradise for children, a place where learning is synonymous with being alive. Such a classroom promotes pleasure and fosters the growth of every faculty a child possesses. It appeals to the senses, the imagination, and the mind— to every expressive and responsive part of the human personality.

All sorts of things go on inside this kindergarten classroom: manual, sensory, imaginative, intellectual, physical, academic, vocational, artistic, and athletic activities. Its curriculum and its pedagogy integrate a wide range of the arts (and increasingly the sciences) into programs that make children happy to be learning. Thus, good kindergartens can serve, and should be studied, as models for humanities schoolrooms. A kindergarten is, in fact, a humanities classroom.

What characterizes a good kindergarten? What salient features does it possess that recommend it as one model for humanities education? The following paragraphs describe its most important characteristics. These characteristics are stated in general terms because they should be viewed as suggestions, as ideas to be considered for adaptation to other settings in which the arts and sciences are brought together in a unified curriculum.[1]

Recommendations: General Characteristics of a Good Kindergarten

A kindergarten is a small community, which hospitably receives the diverse assortments of children who attend California public schools. The class, wherever located, is as heterogeneous and as cross-cultural as possible; it is composed of a variety of pupils with wide-ranging abilities. Instruction in such a classroom is in harmony with the emotions and minds of the pupils in all their demanding individuality.

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[1] For help in every aspect of planning a good kindergarten, see Stanley S. Madeja and Nancy Richard, The Development of a Learning Environment for Aesthetic Education: An Interim Report on an Experimental Kindergarten St. Louis: CEMREL, 1970.

The classroom itself, whatever its size and shape, is inviting; children and teachers enjoy being there. It is decorated with handiwork of all kinds, usually chosen by the children for display. It is furnished with open bookshelves, general and individual storage units, counter space, planter boxes, movable tables and chairs, quiet nooks for reading and other private occupations (including just sitting by oneself or day dreaming), a playhouse or special corner, a record player, tape recorders and cassettes, typewriters, cameras, wall space for mounting exhibitions, bird feeders at the windows, washable floor coverings (surfaces that can be sat on, acted on, marched on, danced on, and slept on comfortably), simple laboratory facilities, hand tools, wheeled vehicles, games, balls, stationary and movable instruments and equipment for practicing the arts and sciences, maps, a globe, aerial photographs of various terrains, and a safe and decent bathroom with stall doors for privacy. In addition, such a classroom should house reptiles, insects, fish, and mammals.

The place stimulates and satisfies curiosity; it is large enough to encourage freedom of movement. Everything in it may be studied or touched or tested in some way; everything can engage the mind and the imagination. The whole environment welcomes people, exhibits its capacity to answer a variety of human needs, and opens itself to use and exploration. It looks and sounds— and occasionally even smells— very attractive.

In a good kindergarten or other humanities learning place, pupils and teachers are doing things, quietly or noisily, alone or with others. The pupils do not have to sit meekly for long periods of time, hands folded (when not busy at assigned tasks), ranked in rows, lectured at and "given the facts." They participate in educating themselves, and they are assumed to have the power to help educate their parents and teachers.[1]

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[1] See Joseph Featherstone, Schools Where Children Learn, New York: Liveright, 1971. This book contains information about and evaluation of recent developments in British infant and elementary schools, including many descriptions of interdisciplinary teaching. See also Elwyn Richardson, In the Early World, New York: Random House, 1964. This book is recommended in the highest terms for all humanities teachers.

The prevailing tone of conversation is civil and good-tempered. Pupils and teachers are gentle with one another. This courtesy does not prevent the expression of lively, even passionate, feelings; on the contrary, it establishes a ground for the beneficial exercise of the emotions, a type of education children need. But this courtesy does forbid the rudeness between teachers and pupils that can poison the air of a classroom, and it constantly provides alternatives to verbal and physical violence.

Kind manners form the basis of good social relationships. They have a practical foundation and a social utility; they are aesthetically appealing. Children who are treated courteously and who behave considerately toward their classmates and teachers will come to feel pride in their school, in their classrooms, and in themselves.

Small-group activities and informal seating and working arrangements are the daily rule, whether indoors or out. Good instruction demands that children be free to move around from one activity or study table to another. But more than one setting must be available for learning; for example, a seated or standing audience is essential to many kinds of performances and demonstrations. The audience participates in the event and learns from it; no one is confined to a single function as actor or spectator.

Another advantage of small and flexible groupings and changing patterns is that they help to introduce the new child, the loner, the outcast, the oddball, the shy one to the society of the classroom. It is regrettable that some teachers manage to put the best-dressed, the "nicest" children, or some other favored group at the same table; still other teachers, following a deplorable schoolwide practice, start sorting out Brights from Dulls, Fasts from Slows, and so on. Most of the time the decisions are made on insufficient evidence or according to inadequate tests, and they can do harm to Brights and Fasts as well as Dulls and Slows, so-called.[1] But humane and democratic methods of teaching can give every child a happy start in school.

Provision should also be made within the community for a private, unshared, silent world, for a place to be alone, and for opportunities for parallel play. Children should be able to choose which table or activity to join or not to join within the limits established to prevent cliques at one extreme and too-intense withdrawal or isolation at the other.

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[1] For examples, see the following: James Herndon, The Way It Spozed To Be (New York: Bantam Books, 1969), pp. 17-24; Sunny Decker, An Empty Spoon (New York: Harper and Row, 1969), p. 26; James Moffett, A Student-Centered Language Arts Curriculum, K-13 (Boston: Houghton Mifflin, 1973), p. 55 et passim; Ellen Berscheid and Elaine Walster, "Beauty and the Best," in Psychology Today, V (March, 1972), 42-46, 74.

Young children and their teachers should eat together frequently, outdoors as well as indoors. Eating in company promotes good fellowship; it is a civilizing activity. (This does not mean that teachers must lunch with pupils as a duty or patrol cafeterias.) Quiet conversation should be allowed at shared meals; chatting while eating is a natural recreation. The children should not be nagged about messiness; they should be allowed to use their fingers when necessary. And they can help clean up after the meal.

So-called "good" children should not constantly be held up as instructive examples to the "bad" ones; and the quietness, composure, or passivity that some girls may manifest should not be used as a standard for all the children. Neither should the girls' sex be used against them in the guise of inculcating "ladylikeness." Boys are less often lectured about "gentlemanliness." All human beings have passive and aggressive strains in their natures, uniquely mixed in every child, and provision must be made for the exercise of a range of feelings and talents.

Every child in the classroom should be able to express an idea or an emotion without any adverse comment from anyone. It is absolutely essential that teachers listen to their pupils. Children need to feel that their opinions are respected.

The kindergarten curriculum is extendable, adaptable, open to change. A teacher may introduce new methods and materials without feeling unduly constrained by red tape or rigid courses of study. Time and space arrangements in the school day and the curriculum are flexible and thus allow for the needs of pupils and teachers. These arrangements are regulated to accommodate the variety of activities that are characteristic of humanities programs, including consultation, planning, and conference time for teachers.

Children in a good kindergarten help teach one another, and the teacher welcomes assistance, lay and professional. The object of instruction is successful learning at each child's own rate— a rate that will vary from subject to subject and from task to task.

Parents are invited into the schoolroom as paid or volunteer teachers, consultants, or aides— whatever role suits a mother or father best. Grandparents and other older people may also serve as paid or volunteer assistants. Everything is done to bring home and school, youth and age together in common pursuits and learning.

Accomplishment is evaluated by conferences with and short written reports to parents and other teachers. Evaluation means considered judgment of the ranges of a child's participation in the life of the class. Children can be hurt for life by an abstract grading system devised to produce a certain percentage of "failures" or "low achievers."

No false distinctions are made between one person or group and another or among the kinds of things that individuals make or do or like or learn best. This means that no special tables are appropriated by certain exclusive cliques. It also means that no child's language, dialect, accent, or other feature of speech is ever mocked, nor is it "corrected" unless the child and his parents have agreed that the teacher may do so. No one type of person, activity, work, talent, subject matter, or style of living automatically receives more praise and honor than another.

Aesthetic education— coordinated instruction in the practice and theory of the arts— is inextricably bound into the curriculum. It is also recognized that the life of the mind is neither sex- nor status-linked. Girls and boys are treated as human beings first of all, human beings who are capable of developing a number of innate and acquired abilities. They are not assigned a limited set of gender roles and thus "tracked" for life into certain occupations and attitudes considered "feminine" or "masculine" or "vocational" or "academic" in some special or pejorative sense.

Benefits can accrue from both coeducational and segregated arrangements and from many variations of these basic patterns; the most important thing is that each child have access to everything available.

In a good kindergarten boys and girls can pound nails, dance singly or in groups, gently handle any kind of creature without shrieking at insects or reptiles, act any part in a play, eat, get dirty, cook, sculpt, paint, weave, and embroider. They can exercise the body quietly or vigorously, shout, weep, whisper, laugh, play hard, take a place in line without wondering if girls or boys "ought" to go first, protect the weak (whether male or female), and study any object or subject that seems interesting. They should be allowed to dress in all kinds of costumes, peacock in front of mirrors, whistle, giggle, use tools and instruments, plan and execute experiments, put an arm around a friend, show affection toward a male or female teacher, and take care of plants, animals, and artifacts. In short, kindergarten children should be encouraged to cooperate freely in every activity that keeps the place alive.

Goals: What Pupils Can Expect from a Good Kindergarten or Other Humanities Classroom

- A happy introduction to school life
- Acceptance as individuals
- Aesthetically appealing, well-equipped learning places
- Teaching staffs trained in up-to-date methods of humanities education
- Parents, grandparents, and older students among the cooperating teachers
- Bilingual teachers and instruction wherever needed or helpful
- An integrated curriculum planned to provide a rich and varied education for all children
- Practice in several modes of communication, both nonverbal and verbal
- Opportunities to enjoy privacy and quiet
- Guidance in becoming courteous, gentle, and considerate of others
- Growth in self-respect and independence
- Individualized and small-group instruction on a flexible basis, free from the stresses of harmful competition
- Opportunities to become acquainted with reading, printing, writing, and scientific and mathematical operations— opportunities that can be tailored to each child's desire and readiness
- Take-home and school-record folders assembled as part of a continuous autobiographical project
- Evaluation by written reports from the staff and conferences with parents or guardians, and elimination of A-to-F grading

- Differentiated, individualized placement according to performance and personal need rather than by simple "promotion" to or retention in a "grade" or by any form of tracking

- Organization of the school and the curriculum to foster such practices as ungraded classes, clustering of age groups in many kinds of activities, experiments with "vertical" or "family" groupings, and the like

CHAPTER II

VISUAL AND TACTILE ARTS

A good kindergarten is an art workshop and demonstrates that aesthetic education and the production of works of art fit naturally into a humanities program and into the lives of children. Instruction in the visual arts shows children how to use their sight, to see what they look at. This act alone, if it becomes habitual, can transform experience. Trained viewers perceive more of the world around them and judge their perceptions more intelligently than do passive observers.

Every operation that requires a vision sharpened by practice will come easier to children who are being taught to see like painters, draftsmen, scenic designers, weavers, tile setters, gardeners, and printers. A young reader decoding a page in a storybook will call upon early experiences in the visual arts just as surely as he will when deciding what colors to use in a painting or how to relate figure to ground in a mosaic design.

Instruction in the tactile arts helps children to develop the sense of touch, which must be used in a variety of situations if its full powers are to be realized. Judgments about volume, weight, plane and solid dimensions, surface detail, grain, texture, and the like are made every day in classes where children sculpt and mold in several kinds of materials. Because many occupations require dexterity in manipulation and sureness of touch, schools should refine these skills in boys and girls and demonstrate how to exercise them safely.

Even quite young children live in a crowded and demanding aesthetic environment that bombards them with sensations. Before they can read, electronic advertising urges them to look, to touch, and to possess objects whose worth they have no way of estimating. They have neither the experience nor the personal expertise nor the vocabulary for making complex judgments. Their early schooling should introduce them to the tools of aesthetic discrimination and show them how to look critically at what presses upon their vision. Then, over the years, they will have a strong chance to become informed observers of their world and commonsense critics of the art objects and other things their culture produces. And along the way they will have innumerable opportunities to make fine things for themselves— to decorate their rooms at home and school, to show their parents, to give to friends, to keep as treasures for years to come.

Recommendations

Kindergarten pupils should be engaged every day in making things that delight the eye and excite the touch. Everything in the schoolroom and the outdoor space within their reach should help develop visual acuity, extend the aesthetic range of vision, and cultivate seeing as an art in itself and one of the chief instruments of education.[1]

A kindergarten should provide a large and significant variety of objects, artifacts, fabrics, combinations and arrangements of living and nonliving things, and oddities to examine visually and tactually. The children will find and produce most of them and should be allowed to change and regroup them from time to time, thus discovering new relationships as they experiment with textures and with small and large visual patterns.

Morally and psychologically, children need release from the prohibitions against touching that many of them have to endure elsewhere. They should be shown how to adjust their touch to various objects and become adept at handling them. When they examine things in order to describe them, when they help tend the classroom animals and collections, they are developing manual judgment just as surely as when they cut or carve objects or pound nails with obviously instructive tools.[2]

The therapeutic values of art will make themselves felt unobtrusively in many classroom situations. The visual arts can put harsh reality at a distance, thus protecting observers from a new, untried, or dangerous activity and permitting them to learn from representations or mediated experience before or even instead of direct contact with the thing itself. Pantomimes and other dramatic work, TV, films, photographs, and other reproductions of works of art should be used to show children ways of expressing their own emotions, of dealing with personal and group conflicts, and of observing how people in other cultures manage their lives.

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[1] Elwyn Richardson's In the Early World shows abundantly what teachers and children can do to create a visual environment that encourages and rewards many kinds of seeing. The book itself speaks for Richardson's methods: it is filled with examples of children's writing and is illustrated entirely by reproductions of their other artwork.

[2] See Ashley Montagu, Touching: The Human Significance of the Skin (New York: Columbia University Press, 1972).

The plastic arts can help satisfy strong human desires to press materials into shapes, almost as if we were divine creators achieving the first forms. Children should squeeze, punch, press, knead, and level resilient materials, all the while discharging aggressive energy in the process. Teachers need not lecture them about digging into clay to make a bowl instead of hitting other children, but plenty of receptive materials should be provided for energetic shaping.

The household arts should also be introduced into the curriculum. Parents and others representing the ethnic make-up and resources of the community should be invited to demonstrate stitchery, cooking, household decoration, planting of kitchen gardens, and the like.

Outside the classroom, on carefully planned excursions into the schoolgrounds and the community, pupils and teachers should ask questions about the visual environment. The categories of color, shape, light, texture, and position should be explored within their contextual unity in natural and man-made forms. When it is safe to do so, the children should run their fingers over the forms and surfaces they encounter. Their attention should also be called to the "street art" around them.

Daily activities and experiences in art should be connected with other learning that takes place in the schoolroom. They should also be made significant to the home and community life of the children.

The visual and plastic arts should be brought into the ethnic studies programs that begin in kindergarten; so should the observations and comparisons upon which they are in part based.

And what about skin color, an observable feature of the body surface? How do we want children to respond to it? First, from the point of view of manners and the social organization of the class, not at all: skin color and everything associated with it in this country ought not to be made the cause of improper distinctions among children. But from the aesthetic point of view, the observation of differences in any surface is a natural activity, entirely proper, to be expected as an outcome of looking at people and and things. Among themselves, children do talk about skin color, sometimes quite ignorantly and cruelly; sometimes just curiously, with exemplary aesthetic detachment. They should be encouraged to discuss it in class, and if the subject does not soon arise out of general conversation, teachers should raise it by using themselves as examples, all human skin being to some degree pigmented and all people being colored in this sense. The chief goal is that we should be "easy" in our skins and able to talk about their color in a number of ways without giving or taking offense.

Activities Going on in the Visual and Tactile Art Program

- Painting in tempera and watercolor with a wide selection of colors and brush sizes available
- Drawing with chalks, felt pens, and crayons on pieces of paper of various sizes
- Modeling in clay, papier-maché, wet sand, flour dough, sawdust mixed with wheat paste
- Making containers and other forms of pottery, with some decorating or even glazing if facilities are available
- Weaving, stitching, simple embroidery, beadwork, patchwork, and appliqué
- Composing collages out of any materials that appeal to the artist in three-dimensional as well as flat forms
- Contributing to the ongoing decoration of the classroom by creating single works for display and cooperating in joint projects with classmates
- Carpentry: building with blocks and other units, combining wood scrap with glue and then painting the object created, making simple musical instruments
- Printing letters, numbers, and other symbols singly and in designs
- Planting fanciful, ornamental, and practical gardens

- Arranging flowers and plants in simple compositions

- Combining artistic materials—e.g., chalk with starch; watercolor with crayon; earth, plants, and stones in a terrarium; stitchery with paint; vegetable food-coloring with dough

Some Interdisciplinary Methods and Activities Involving the Visual and Tactile Arts*

Time should be reserved almost every day for close visual examination of some object in the schoolroom. A child may choose a subject and describe it only to the teacher, or the exercise may become a social-dramatic event in which an observer or a team of observers describes something for an audience. A variation on this procedure to enlarge the sensory range is recommended in the Drama/Theater Framework in relation to sensory and emotional awareness: "The student holds a real object (e.g., a flower) and concentrates on all the senses."[1] The demonstrator may begin with the object's visual properties and continue through all the other characteristics that he can perceive.

Storytelling should grow out of the sight-seeing excursions planned for a class. Children can dictate their tales to the teacher for possible inclusion in a class publication or for addition to their take-home and school-record folders. Particular attention should be paid to the differences in the children's ways of seeing and of reporting and to culturally influenced ways of observing. Some members of the class will be ready to illustrate their stories by cutting out and pasting as well as by drawing, painting, and the like.

Some art materials can be used in measurement. Sand, clay, flour, blocks, simple maps of the school and neighborhood, foodstuffs—all can introduce the children to the arts of measurement and informed approximation. These activities can be combined with spacing, counting, and other mathematical operations. Some simple equipment can be made in the classroom: beads on a string, tapes of various colors and lengths, sets of objects for sorting and some types of containers for them, shapes cut out of paper and cardboard, and modules made from the mathematical sets and the boxes of blocks and scrap wood that should be available in every classroom. The class can work together in laying out lines for rows and other patterns in the garden. (Note: The teacher should watch for culturally determined ways of planting gardens; variety is desirable.)

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*See also the other disciplinary sections. The arts are incorporated with the whole curriculum.

[1] Drama/Theater Framework for California Public Schools (Sacramento: California State Department of Education, 1974), p. 18.

To sharpen tactile discrimination, the children can try to tell and describe differences between such characteristics as grades of sandpaper; depth of pile in velvet, plush, and chenille; direction of patterns in knitted goods; fineness of fluting in sea shells; surface texture in rocks; veining in leaves; texture of soils; and softness in skin, marshmallows, and foam rubber. They can play variations of blindman's bluff. They could also take blindfold tours of specially arranged sections of the schoolroom, moving as neatly as cats through a chair-maze.

The teacher might ask such questions as the following: The toes and the soles of the feet are very sensitive— how many tactile tests can be invented for them? Are the hands always the most efficient and responsive tactile instruments? How do the schoolroom animals use their senses and organs of touch?

Masks can be cut or molded and decorated for use in the miming and other dramatic activities going on every day, in dressing up and pretending, in disguising or enhancing the self.[1] Interesting fabrics can be gathered on wide drawstrings and made into cloaks. Crowns, coronets, miters, and cocked hats to be used in miming, marching, and parading can be cut from paper or thin cardboard and decorated with pasted-on ornaments. Many city, university, and private museums contain collections of costumes and masks that will give the children ideas. All movies used in the social sciences curriculum should be observed to discover objects of art, decoration, clothing, domestic architecture, prevailing color schemes, and the like, which are such important features of many anthropological and travel films.

To introduce the arts of domestic life into the curriculum, to extend the range of aesthetic activities, and to suggest ways in which children's home customs may enrich the life of the schoolroom, teachers should make use of such things as marzipan, fondant, doughs, dried fruits and nuts, and cooked glutenous cereals as art materials. Some Japanese children, for example, watch *sushi*, a portable meal in Japan, being molded from cooked rice and other ingredients. The parents of these children might agree to demonstrate the art at school. The shaping of fondant and marzipan into holiday delicacies is just as easily shown in class; parents and small commercial bakeries can provide the materials and expertise. As for bread dough, it is still made in some households, comes ready-made in cans, and may be bought by the pound from some bakeries. Why shouldn't a baker teach children the arts of braiding and twisting? Why shouldn't girls as well as boys think of becoming first-class professional cooks?

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[1] See Creating from Many Cultures (Santa Clara, Calif.: Office of the County Superintendent of Schools, 1970), pp. 6-15, for pictures of masks made by school children in kindergarten through grade eight.

Tortillas can be patted out at school and either be cooked at school or taken home between sheets of paper to be cooked on a griddle. Chopped nuts, edible seeds, and dried fruits can be rolled into balls or pressed into molds to make nutritious desserts. Sturdy placemats of paper, cloth, or other inexpensive materials can be made to brighten and protect the tables. And while these activities proceed, the children are measuring, counting, dividing, and spacing; cutting and decorating; sorting and choosing; sharing tasks, swapping materials, chatting while they work; and, finally, sitting down to eat with their teachers and guest demonstrators.

CHAPTER III

BODY EDUCATION

One of the traditional goals of humanities education is expressed in the old motto, "A sound mind in a sound body." What, therefore, has a humanities framework to say about the body? So far it has said a good deal, both openly and implicitly, in the course of describing what children do in a well-run kindergarten. They are using their bodies in dozens of natural and artful ways— unself-consciously, as they pitch into all the daily activities of a busy classroom; consciously, as they strive to increase control of their nerves and muscles. They are also continually observing and testing their bodies and are becoming aware of them from several points of view. For example, they dance and act in front of mirrors, count their pulses, measure their rates of breathing before and after exercise, imitate some of the bodily movements of others and of the classroom animals, talk about foods and their effects on bodily health, read symbols on eye charts, take hearing tests, and play both indoor and outdoor games.

Body education is the descriptive term used here to bring such activities under a formal heading. It comprises the things that children need to do to enjoy their bodies, keep them sound, extend their powers, understand some of their functions, and develop healthy attitudes toward them. A kindergarten is an excellent place for initiating body education and for connecting it with everything else the children are learning.[1] Later on, in their high school years, these children will study some of the relationships between the mental and physical operations of their bodies, so that in adult life they will continue to take pride in them and maintain them in good health.

Teachers should combine the following instructional categories in any plan for body education within a humanities curriculum:

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[1] See Stanley Burnshaw, The Seamless Web (New York: Braziller, 1970), especially Part I, Chapter 1, "The Body Makes the Minde."

- Movement and dance education
- Music
- Drama and the language arts, in some of their aspects
- Athletics and physical education
- Biology, physiology, anthropology, and the health sciences as they apply to the growth and development of the human body and to children's attitudes toward their own bodies

Even in the kindergarten years (and certainly during the early elementary years) scientific knowledge of the human body can be incorporated in a humanities curriculum. It should be remembered that honest questions deserve honest answers, so teachers should be prepared to respond clearly and in simple language to all the questions that children ask about themselves. In addition, a considerable amount of useful information can be exchanged when the operations of the muscles are discussed in relation to dramatic, athletic, and dance events; as comparisons in structure and function are being made between human beings and animals; or when films of life in other cultures are shown. Teachers who know something about body education will turn all such occasions to advantage; the conversations and activities they direct will encourage the natural abilities of their pupils and will help children regard their bodies with admiration and respect.

By means of dance, drama, music, and the other arts of bodily communication, children learn to take an aesthetic and social view of their bodies, and they do this entirely without a false self-consciousness. Boys and girls get to know who they are in a special way when they move rhythmically with others or alone before a mirror: they feel their muscles coming to life, responding more and more to conscious control. They gain confidence in their individual powers to direct their bodies in purposeful, graceful, efficient movements. They learn to respect themselves.

In schools where dancing is taught regularly, teachers notice that children walk better: they stretch upward, for instance, and they become increasingly neat and trim in their movements. Dancing and drama united in dance-mime will increase the range of expressiveness. In this activity, emotional sensitivity to situations and awareness of the expressiveness of others is added to physical aplomb. Marked improvements in verbal communication often occur when children are thus free to use body language inventively.

Recommendations

Children in the kindergarten years have one primary interest—Me. Who am I? What am I? What can I do? Children's images of themselves and the ways in which they understand and use their bodies affect and mirror all aspects of their development and ability to learn. Body education should integrate the intellectual, social, physical, and emotional growth of children as they begin to define their relationships with themselves, their physical environment, and their society. For young children, the body is a natural tool for expression, and bodily movement is one of the natural languages. The body is the self of which feelings are a part.

When children sit for too long a time, they lose opportunities for large-muscle operations, and their bodies become separate and impersonal objects. What understanding of and sensitivity to the body can occur in these circumstances? Does a 20- to 30- minute physical education period help children develop healthy concepts of body and mind? No. And this is why body education programs should make use of psychomotor experiences in which mental activity accompanies bodily movement. The emphasis in body education should be on equal training of the senses, perceptions, and energies of children.

Understanding and believing that activities for the body and concerned with the body are vital daily experiences, kindergarten teachers must prepare for body education programs by:

1. Learning something about basic movement concepts
2. Building a reference library and study manuals
3. Being willing to relate movement activities to every other part of the curriculum
4. Enjoying movement activities themselves
5. Respecting their own bodies

Creative movement and dance activities should provide an outlet for kinesthetic expression of all that enters a child's life. Teachers can make constructive use of children's innate desire for individual movement by letting bodily expression become part of the learning process.[1] Children will move in response to all kinds of images and sensory data (e.g., shapes, smells, colors), rhythms (e.g., pulses, clocks, machinery), music, emotions, and ideas. Rhymes, stories the children have written, and study-trip experiences take on new meaning when the children express them in movement. This channel of communication, often neglected, is opened up as the pupils share ideas and feelings with each other and with teachers. The potential for developing a positive self-image through kinesthetic expression is high because children can feel their own success with increasing confidence. Teachers should encourage movement responses and then carefully observe creative responses and progress.

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[1] Betty Rowen, Learning Through Movement (New York: Bureau of Publications, Columbia University, 1963), p. 1.

Some principles for teaching movement activities should be observed:

1. Directions should be brief, and the lesson should begin with enthusiasm.
2. As much activity as possible should take place within the allotted period.
3. One activity should be continued naturally from day to day.
4. One idea at a time should be explored.
5. Movement should take place in a cleared area of the room, in a gym, or on a smooth lawn area.

The central dance concepts of space-time-force should be the basis of creative movement programs. All movement requires space, is performed at a definite rate of speed, and takes a certain amount of force. The understanding of space expands as children use space and become aware of the dimensions of their own bodies, of the bodies of those around them, and of objects.[1] Children have to be encouraged to use the space all around them. They learn to use the space in front of them because of the familiar pattern of "facing" the teacher or parent.

A sense of time is expressed by rhythms that are either natural (e.g., heartbeat, pulse) or metric. Activities that emphasize time can begin with contrasting quick and slow movements. It is easier for young children to move quickly rather than slowly because their body control and balance development are limited. By alternating slow with quick movements, children will learn increasingly difficult movements.

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[1] Geraldine Dimondstein, Children Dance in the Classroom (New York: The Macmillan Co., 1971), p. 16.

The force concept develops as children use contrasting energy levels (e.g., heavy-light, strong-relaxed). A variety of forces can be experienced in such movements as kicking, punching, and pressing contrasted with smooth movements, such as gliding and floating.

Teachers should encourage children to explore and improvise individually at first, then with partners, and soon after in small groups; they should also have opportunities to walk, run, skip, and the like in individual rhythmic patterns. As the teacher directs individual exploration, discipline in movement will develop. Simple pattern-changes from running to walking, skipping to stopping, leaping to crawling, for instance, will encourage self-control in movement. With appropriate signals from the teacher (e.g., playing the piano or drum, or clapping), the children can stop and start their movements with improved awareness of the location of their bodies in the room and where they can go next without bumping into other children. They must learn to react visually and kinesthetically to find a space in which to move.[1]

Evaluation and progress should be based on the children's development of communication through movement. Teachers and children should communicate on a bodily level, which calls for a willingness on the part of both teachers and children to move together.

> In a basically extroverted society, it is perhaps difficult for the non-verbal, non-quantifiable to be accepted. Clearly, the problem calls for the refinement of tools of evaluation, yet, at the same time, it throws into relief the danger of subjecting intuitions, appreciations, and attitudes to inappropriate measuring processes.[2]

A progression in activities from self-control to object-control will provide children opportunities to explore their bodies in motion before they attempt to explore the properties of and eventually control such items as a ball or a hoop. Bean bags, scarves, balloons, yarn balls, stretch elastic hoops, and plastic bags are easily manipulated objects. Experiments with these things help build coordination for later ball and rope control. Great care should be taken to provide opportunities for ample experimentation with balls of all sizes before putting a child in a game situation (involving ball control) based on the success-or-failure principle. Children in the middle elementary years who are fearful of and threatened by games have a history of limited initial success in movement activities.

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[1] Vera Gray and Rachel Percival, Music, Movement, and Mime for Children (London: Oxford University Press, 1962), p. 2.

[2] Geraldine Dimondstein and Naima Prevots, Development of a Dance Curriculum for Young Children (Washington, D.C.: Central Atlantic Regional Educational Laboratory, 1969), p. 5.

As children experiment with various ways to move their bodies, they should have many opportunities to explore such things as tires, inner tubes, stilts, balance boards, scooters, hoops, balls, parachutes, and playground apparatus. Stunts and tumbling activities challenge the young child. Airborne activities using truckinner tubes develop broader perceptions of the body at various levels of space; they also help promote courageous attitudes in young children.

The primary method of presenting a new piece of equipment should be by challenging the children to use it in many different ways. "Can you do this?" "Can you change your direction?" "What happens if you add this?" These questions will stimulate the children to create and experiment with the object in question in accordance with their individual capacities to do so.

Selected Elementary School Physical Education Activities[1] should be the basic guide to daily playground and equipment experiences. It suggests exploration activities and games that are suited to many kinds of equipment and manipulative objects. The Physical Education Framework for California Public Schools lists the basic motor needs of four- to seven-year-olds and gives some examples of appropriate movement activities.[2]

Kindergarten teachers should be careful to discriminate between healthy and damaging skills-training for young children. Initial experience with any skill should be exploratory, and instruction should be individualized so that each child "tries out" a skill at his own level of readiness. A child should not be led to view a skill (e.g., hopping, jumping) as a goal he must attain just as successfully or as quickly as his classmates.

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[1] By Jack Capon and Jack Evans (Hayward, California: Office of the Alameda County Superintendent of Schools, 1971).

[2] (Sacramento: California State Department of Education, 1973), pp. 11-12.

Unfortunately, most schools do not budget funds for important movement equipment. If a class has only one to three balls, it is almost futile to try ball-exploration activities. Each school should have 30 to 35 seven-inch rubber utility balls in addition to hoops, ropes, room balls, and the like for recess use. Since children learn by doing, they must spend their time participating rather than in observing or waiting for a turn. The importance of individual participation in body activities cannot be overstressed.

Using literature as a movement stimulus is an excellent way to combine the language arts and body education. The following criteria for choosing children's storybooks are recommended:

- Do they give a movement starting-point?
- Do they contain fresh ideas and vivid images?
- Do they appeal to the imagination?
- Do they arouse curiosity?
- Do they present worthwhile ideas?
- Are they childlike rather than childish?
- Will they sharpen the child's capacity to see, smell, touch, hear, and taste?
- Do they appeal to the emotions and arouse a variety of moods?[1]

The combination of movement and poetry helps develop a rhythmic flow of movement to match the flow of speech. With encouragement, children will create their own "poetry in movement." The teacher can initiate such experiences by giving a "leading line" that the child can complete in speech and movement. For example, "If I had longer arms [teacher]," "I'd reach for the cookie jar on the top shelf [child]."[2] Finger plays are also excellent for combining rhymes and body movement.

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[1] Conversation with Virginia Tanner, Director of Creative Dance Center, University of Utah Division of Continuing Education, Salt Lake City, Utah, 1972.

[2] Grace C. Nash, Verses and Movement, Music With Children (Chicago, Illinois: Kitching Educational Division, 1967), p. 4.

Body Education
Breakdown of a Recommended Creative Movement Program

The Curriculum Concepts and Dance Concepts are taught by using Movement Stimuli in Learning Activities

1. Smell
2. Touch
3. Taste
4. Sound
5. Shape
6. Size
7. Color
8. Speech
9. Emotions
10. Any subject area

1. Space
    - Direction
    - Level
    - Body shape
    - Floor pattern
    - Range
2. Time
    - Rhythm
    - Tempo
3. Force
    - Percussive
    - Sustained
    - Swinging
    - Collapsing

1. Literature
2. Films
3. Imagery
4. Pictures
5. Action words
6. Songs
7. Study trips
8. Dreams
9. Rhymes
10. Instruments
11. Current events
12. TV programs
13. Holidays
14. Social events
15. Manipulative objects/equipment

1. Awareness
2. Exploration
3. Improvisation
4. Creating
5. Communication

that promote Perceptual Motor Skills and Physical Fitness.

1. Gross motor coordination
2. Fine motor coordination
3. Balance
4. Laterality
5. Directionality
6. Eye-hand coordination
7. Eye-foot coordination
8. Ocular pursuit
9. Spatial orientation
10. Body image

1. Strength
2. Flexibility
3. Coordination
4. Agility
5. Cardio-vascular endurance
6. Posture

Activities Going on in the Body Education Program

- Moving naturally to different sounds, rhythms, and songs
- Expressing ideas and emotions in movement
- Exploring the movement possibilities of bean bags, scarves, balloons, elastic hoops, and the like
- Moving on, under, and around the playground apparatus found in the play area
- Performing tumbling stunts on mats
- Bouncing on and off innertubes
- Consciously relaxing the body during nap time
- Studying the relationship of various body parts with respect to size
- Weighing oneself and keeping a class record of individual weights
- Viewing films about positive health practices
- Measuring rates of breathing before and after exercising
- Comparing animal and human movements and body structure
- Seeing dance performances and athletic events
- Dancing freely to music and songs of various cultures
- Moving in many ways through an obstacle course
- Making body bridges with a partner
- Moving to the rhythms of words, such as names, months, and animal sounds (e.g., meow)[1]

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[1] Layne C. Hackett and Robert G. Jenson, A Guide to Movement Exploration (Palo Alto, California: Peek Publications, 1967), p. 49.

- Presenting short dances about a favorite subject, holiday, or special event— either alone, with a partner, or in small groups
- Rolling a hula hoop to a partner; jumping into a hoop held by a partner
- Walking, turning, and balancing on a balance beam or walking board
- Combining various motor skills learned in games
- Moving with varying amounts of force in accordance with appropriate image stimuli (e.g., sliding on ice as compared to running in sand)
- Exploring ways of using a specified amount of space (e.g., the area under a desk, around a piano, or in a taped-off section of the floor)
- Finding new ways to move body parts in front of a mirror
- Solving problems in movement ("Can you run backwards toward the wall and stop before you touch it?")

Some Interdisciplinary Methods and Activities Involving Body Education*

Opportunities for learning about music should be abundant in body education activities. Music and movement experiences are to be lived and felt. Together they are good fun and stimulating. "Music is organized sound-making; with body sounds, mouth sounds, 'found' sounds or instruments."[1] The following activities in music and movement can be teacher-initiated:

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*See also the other disciplinary chapters. Body education is incorporated with the whole curriculum.

[1] Miriam B. Stecher and Hugh McElheny, Music and Movement Improvisations, New York: Threshold Division, The Macmillan Company, 1972, p. 11. This book contains many suggestions for music-movement activities.

- Learning traditional songs (e.g., holiday and cultural) and dancing freely to them

- Learning songs relating to the curriculum (e.g., songs about science or family) and creating a "dance play" from them

- Creating original musical expression

- Creating rhythms for emotional or energy release

- Making and playing instruments

Expression through sound-making can arise spontaneously in movement experiences and should be encouraged. Group chants, hums, and improvised music can be creative. Teachers should use their own judgment as to when to support this kind of music or simply share in the fun of its spontaneity.

Science, Health, and Body Education

Positive health practices should be emphasized throughout other body education activities in addition to being studied independently or as part of science units. Appropriate stories, films, pictures, study trips, art experiences, and the like can help broaden understanding of foods, illness prevention, sleeping habits, grooming, and personal hygiene.

Part of caring for the body is developing an awareness of tension and relaxation in the muscles. Nap time offers an opportunity to introduce some conscious relaxation techniques. When the teacher suggests such images as a rag doll or an empty coat sleeve, the children learn to induce the state of passivity in the body. By alternately tightening and relaxing the various muscle groups (e.g., those of the legs, arms, neck, and so on), children can become aware of tensions in their bodies. Breathing deeply and slowly should also be emphasized.

Good posture should be encouraged in all activities. As children learn to stand easily and with correct alignment, the difference between erectness and tenseness should be stressed. By means of a projector and a movie screen, children can trace each other on butcher paper. Through the study of their own bodies, awareness of size, of the relation of body parts to each other, and of postural lines will increase.

Balance activities should include experimentation with movements that make it necessary to shift body weight to maintain balance.

Experimentation with ways to test and compare the weights of individual body parts (e.g., arms, hands, head, and torso) also increases understanding and is fun.

Cultural Studies

Children of various cultural groups can see aspects of their heritages positively through study of national dance styles and rhythms, games, and sports. Films, performers, parent-pupil demonstrations, and teacher-directed experiences can help promote these multiculture concepts: (1) that each culture is unique and important; and (2) that valuable information is gained from the study of traditions and rituals. Activities can include exploration of the music, instruments, and costumes of a culture. Observation of and participation in various cultural movement patterns can promote positive relations among individuals and groups.

Language Arts

Refer to the criteria for choosing children's storybooks and to the guidelines for combining poetry with bodily movement, both presented in this chapter. Refer also to Chapter V of this part of the framework, "Drama and the Language Arts," for other ideas.

Number Concepts

"When children are first learning to write numbers, using them as designs on the floor to follow in their movement can make them more aware of their shape."[1] The children can follow the shape of the number in a march, walk, skip, and so on, feeling the curves or angles of the shape in their bodies as they move along. Using rhythm instruments in patterns of counted beats, moving in time to rhythms, and repeating a simple movement for a specified number of times can make the learning of arithmetic both active and stimulating.

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[1] Rowen, p. 44.

CHAPTER IV

MUSIC

A good kindergarten *sounds* attractive. The music heard in such a classroom is an essential quality of the environment, helping to set the style of instruction as well as constituting part of what is taught. Music that merely "goes on," however, deserves no special praise; it does not satisfy the aesthetic needs of children or the requirements of music or humanities education. In fact, "background" music— homogenized and insipid or blaring out too loud to be heard— so pervades our culture that a kindergarten ought to provide shelter from it so that children may have their powers of hearing restored to them. Shelter means periods of recuperative silence— the quiet times that everyone needs to stay healthy— and a curriculum that presents a *variety* of music frequently, both for performance and listening purposes.[1]

Even in young children the act of listening to music is not simple, and by kindergarten time it has been colored by cultural traditions. Some children's ears have been well-tuned at home; some have been numbed in a sense by overexposure to incessant loud background music and household noise. Still other children are alert and receptive but relatively undiscriminating, for some families do not think of training their children's hearing by answering their questions, reading to them, playing music or singing, or taking them on excursions where they hear all kinds of things— sometimes no farther than outside the door to listen to a cricket.

The Level I materials in Chapter II of the *Music Framework* illustrate the breadth of music education recommended for the kindergarten and primary years. Note the cognitive and affective domains and the skills that young children are expected to learn.[2]

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[1] See "Active and Inactive Silence," in *Orff-Schulwerk: Design for Creativity* (Bellflower, Calif.: Creative Practices Council, Inc., 1968), p. 103.

[2] *Music Framework for California Public Schools* (Sacramento: California State Department of Education, 1971), pp. 9-31.

No one expects all kindergarten pupils to master all of these skills or to define in words those they may acquire, but the whole array is presumed to be within the teaching range of resourceful kindergarten and early elementary grade teachers, aided by music specialists. If this assumption is valid, then a well-trained teacher in a good kindergarten may serve again as a model for other humanities teachers and may begin a program in music for all children.

Recommendations

Music education should be made available to all children as an integral part of a humanities curriculum.

Kindergarten pupils should have many opportunities to perform and listen to music with older children.

Classroom teachers can function very well as guides to learning in music. Many of them already have enough knowledge to do a good job of teaching music; inservice training seminars should be held regularly to assist those who need and want to learn more.

Because listening to sound in a conscious, focused manner is essential to understanding and appreciating music, a schoolroom should be a world in which the exploration of listening is a planned daily activity. In addition and as a contrast to these planned occasions, each child should be offered opportunities to move out of the group and find a place to listen to a favorite recording. Also, the class should help choose its own "background" music when it is appropriate. Not all listening needs to be intent and focused; in this activity as in others, no one can be perfectly sure how learning occurs and what satisfies another person's needs. Children should therefore be given freedom to be playful, inventive, and experimental with respect to music.

Teachers should take pains to present as many kinds of music as possible, a selection representing various instruments and voices (and combinations of these), styles, ethnic and national idioms, and genres. All the music introduced should be of high quality. No one type or level should predominate, because an important objective of all aesthetic education is to extend and diversify experience rather than channel it into a few limited forms. With the recordings and tapes now available everywhere, chamber music and nursery rhymes, lullabies and folk songs, symphonies and vocal solos, jazz and country music, and patriotic and religious music can be brought to class by teachers and pupils.

Performers should be sought out in the faculty and in the community, and their performances should be reinforced with recorded ones. Parents and older children who sing or play instruments should be invited frequently to class and asked to talk about their music, exhibit their instruments, and give performances. Small choirs and instrumental groups from churches, fraternal organizations, and ethnic societies should also be invited to perform for, and occasionally with, the children.

Some elementary rules that govern listening to new or unfamiliar music also apply to some degree to familiar works:

- It is necessary to hear any musical offering as often as possible, including performances by live groups. Here musicians have a secret advantage, for they cannot help repeating as they practice.
- Teachers should present a musical selection as often as necessary to achieve the desired learning. A composition can be heard only passively the first time, because the first part is always related to the unheard last part. Once the broad outlines have been grasped, teachers should direct listening to specific instruments or patterns within the composition. Further details can be developed at other times to reinforce an understanding of the work.
- The amount of preliminary explanation and description should be kept to a minimum so as not to tire a young audience or unduly prejudice their response. But the teacher need not fear to direct children's attention to those features of the music that should be stressed. Sufficient time should be reserved for discussion after listening.
- The children should be able to sit, stand, lie down, or move quietly about as they listen. All postures have historical precedents.

Formal or organized experiences in listening should be followed by (or occasionally combined with) other types of expression—painting, molding, dancing, singing, miming, composing poetry, and body education exercises.

The reading aloud of poetry certainly belongs in a program of listening to music; music and poetry both are rhythmic and melodic arts. Great care must be taken, however, if a teacher considers uniting the two arts in some way. Neither the poetry nor the music should be wrenched into a "programmatic" role in relation to the other. The poetry may not "explain" the music or vice versa, and nothing is gained by promoting awkward or sentimental alliances between arts. Reading poetry for itself is a fine thing; so are singing, reading, and discussing the lyric of a song. But reading a "blue" poem or viewing one of Picasso's "blue period" paintings after playing "The Beautiful Blue Danube" is an unfortunate practice if the implied relationship is false.

Sixteenth-century England was described as a nest of singing birds, so widespread were the arts of composing and singing among the relatively small population. A good kindergarten should embody this metaphor. Although no uniform practices are proposed in this framework, every teaching day might well begin with several minutes of singing, with or without accompaniment. The sheer pleasure of the occasion and the social feelings it engenders bring the class together. Thus, the day begins happily.

Teachers should look for songs that do not stereotype individuals and their activities. Ethnic songs are fine; cute, patronizing songs about ethnic groups are not. Children should be encouraged to sing songs in more than one language, especially in bilingual and multilingual schools. The natural intonation of a language should be maintained. Music in the minor mode should not be changed to the major. Children like to sing about animals and imitate their voices, but these creatures also deserve to be rescued from careless and ignorant representation.

Gender-typing in songs and in assignments for part singing is just as detrimental to human development as any other harmful generalizing. Girls and boys should be allowed to sing every role, and the songs chosen should present both sexes in a variety of situations and capacities.

Children should compose songs too— words and music, according to their desires— or put their own words to familiar music. Teachers should publish these productions along with the children's stories, so that they may be shown and sung at home and elsewhere.[1]

Both rhythmic and tonal instruments should be used every day in several kinds of activities that are conducted in addition to specifically musical instruction. Every schoolroom should have a piano but, lacking that, some type of keyboard instrument. The classroom should also have whistles, cymbals, song bells, resonator bells, gongs, tonettes, autoharps, pipes, flutaphones, harmonicas, drums, tambours, and tambourines, as well as gourds, bamboo, and bones.

"Nonmusical" or improvised items should be included in the list of rhythmic instruments— hands, feet, cans, sticks, washboards and thimbles, fringed foil, and beanbags, pebbles in cans, and other rattles. In addition, some attempt should be made to acquaint the children with animals that make musical sounds.

Instruction in reading and writing music may be attempted in kindergarten if some children are already printing graphic symbols and receiving preliminary instruction in reading books. The general contour of a melody can be shown on a staff, and some musical symbols can be added to the children's vocabulary of images.

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[1] James Moffett, A Student-Centered Language Arts Curriculum, K-13 (Boston: Houghton Mifflin Co., 1973), pp. 123-124; and Orff-Schulwerk, pp. 105-118.

Activities and experiences in music should be related to every other part of the curriculum. Children should begin to see relationships between music and drama, speech, dance, games, and other bodily movement, concepts of measurement, personal and family recreation, and festivals and ceremonies, both secular and religious. Bodily movement in response to music should be considered an integral part of music education.

The following general resources should be made available to all teachers:

- Recordings
- Tapes
- Television programs
- Radio programs
- Filmstrips; 8 mm and 16 mm films
- All kinds of performances by students, parents, and other groups and soloists from the community, both lay and professional
- Music experiences through Young Audiences, Inc., and field trips to suitable concerts, operas, and rehearsals
- The music specialist. an indispensable resource aide

The Orff-Schulwerk curriculum should be made available by the state to every elementary teacher and music specialist, and it should be studied in regular inservice seminars. Music teachers and classroom teachers should work together with Orff methods and instruments. Classroom teachers with little background in music will find that music arises out of speech and movement, so they must encourage the linguistic and rhythmic inventiveness of children. Direction and training are certainly required, but these are not difficult to come by when the materials are provided.[1]

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[1] A complete music program and practical guide for the elementary school, based on the Orff curriculum, is contained in the Music with Children Series (I, II, III) by Grace C. Nash (Scottsdale, Ariz.: Swartout Enterprises, 1970). A teacher's manual, a record, and films are also available. Teachers with substantial music training will be able to use these materials on their own; those with less training and experience will need considerable help from the school music specialist. See also the references in Chapter V of this Part to Orff-Schulwerk: Design for Creativity.

Activities Going on in the Music Program

- Listening, formally and informally
- Singing, composing songs, and putting words to familiar music
- Playing rhythmic and tonal instruments
- Making music with "nonmusical" and improvised instruments
- Making and decorating simple instruments
- Playing musical games
- Dancing
- Miming
- Whistling
- Marching, skipping, running, and jumping
- Counting and measuring
- Reciting poetry
- Imitating conversations with musical instruments
- Doing rhythmic body exercises, indoors and out
- Watching and discussing films about animals that make music or musical sounds
- Discovering rhythms in the behavior of the schoolroom animals
- Imitating the rhythmic movements of animals
- Testing the hearing and aural discrimination in a number of ways

Some Interdisciplinary Methods and Activities Involving Music*

During listening times teachers should watch the children as they attend to the music, because their bodily attitudes can express feelings that will be interesting for a number of pedagogical reasons. Some involuntary or unconscious dancing and miming may occur, and teachers can talk to the children about them and bring the activities to a conscious level. The music should be repeated for impromptu dancing, and some features of the music should be acted out, including the sensory qualities of the instruments. In order to sense the meter in the music, the class should also make sounds with "nonmusical" instruments. They can shuffle a broom, tap a chair, "soft-shoe" the floor, or clap hands, varying the effects after listening carefully. They can play listening games blindfolded to sharpen their aural discriminations, just as they test and perfect their touch by guessing what kind of surface they are stroking. Teachers can play the sound-effects guessing-game with a blindfolded audience, making familiar sounds in unusual ways and with unlikely equipment, in the manner of the radio sound-effects experts. This is also a useful testing procedure. It shows children something about themselves and provides valuable information for teachers and parents, but it is not frightening or loaded with penalties for failure.

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*See also the other disciplinary chapters. Music is incorporated in the whole curriculum.

Art projects can include the making of musical instruments— inventing or improvising unique ones, copying or adapting familiar models. Simple stitchery is sufficient to produce decorated bean bags, which can be painted; pebbles, clay pellets, shells, or hard seeds in painted cans or gourds will augment a rhythm group; photographic displays of rattles and stringed and percussion instruments will provide exotic models from the cultures studied in social sciences projects; clay whistles can be fired if the class has access to a kiln. When the children make molded masks, the capacities of the masks as sound projectors and resonators should be explored and applied to dramatic activities.

The role that music can play in body education should be emphasized in every physical activity. Even calisthenics to music are being revived as indoor and rainy-day exercises and in outdoor exhibitions of gymnastic skills. In the social sciences chapter of this framework, note the possibilities in imitating the rhythmic movements of the schoolroom animals and those encountered in nature walks, urban as well as rural.[1] The children should be developing a broad enough acquaintance with recordings so that they can choose suitable ones for miming, dancing, skipping, and the like. They can also compose works that are directly related to their body education— simple melodies for dances to be performed by the fingers alone, for example; heel-stomping or finger-snapping patterns; melodic phrases that move up or down to accompany reaching and stooping movements; rhythmic sequences to suggest variations in speed. Marching slowly while balancing a book on one's head is still a good exercise for achieving a graceful, erect posture. Bending and swaying in response to flowing melodic patterns will also encourage a supple grace in bodily movements.

Movement to sound is an important part of education in the language arts.[2] Children should be shown the relationships between expressing themselves rhythmically and vocally in music, dance-mime, and speech. The connections between music and poetry are obvious, but those between music and everyday speech may not be so well understood. A melodious voice and expressive phrasing in speech are attractive and will enhance a child's self-image. Chanting, warbling, imitating a wide range of human and animal sounds, singing ballads with refrains, singing rounds and canons, using musical instruments to imitate (even to exaggerate and be playful with) the phrase-patterns of speech, making up and chanting sequences of nonsense syllables and words— all these activities can illustrate the affinities between music and speech and provide easy, unpressured exercise in verbalization. Some difficulties in reading silently and aloud might be prevented or reduced by practice in melodic phrasing. Everything that refines aural discrimination will eventually help children express themselves well in language.

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[1] See In the Early World, p. 77, for an example of dance-mime based on bird-watching.

[2] See Chapter V, "Drama and the Language Arts"; Moffett, pp. 37-41 (esp. pp. 37-39); and Orff-Schulwerk, pp. 61-62 and 105-118, for further discussion and numerous examples.

Listening to the rhythmic sounds of the environment can be allied with several other activities that increase sensory awareness. Repetitive sequences are produced by service station compressors; carpenters nailing shingles on a roof; cobblers repairing shoes; a winch hauling up cargo; cocks crowing and other birds sounding their calls; jack hammers on pavements; food choppers; church bells tolling; cable car bells; tap dancers practicing; churchgoers clapping out a hymn tune; boxers skipping rope and punching bags; mimeograph machines and other presses slapping out paper; skates clicking across cracks in a sidewalk; the buzzing, droning, and chirping of insects; the lap of waves on a rock, and the pounding of the surf. Children can be taught to listen for patterned sounds, near and far, and encouraged to describe them as accurately as possible in several media— speech, song, dance-mime, and musical games.

Some principles of repetition and spacing can be illustrated and extended in counting and measuring, stitchery and beadwork, incised decoration of pottery, alliterative poetry, chanting of alphabets, onomatopoeic syllables, riddles, charms, group and solo dancing, and so on. In "Active and Inactive Silence," Gertrude Orff describes methods of using "the dimensions of silence" instructively, following periods of rhythmic activity.[1] After exploring some of the possibilities of one sense, the children can move to the others, one by one, before attempting multisensory observations.

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[1] Orff-Schulwerk, p. 103.

CHAPTER V

DRAMA AND THE LANGUAGE ARTS

Speech and bodily action are so closely related that the discussion of drama and the language arts can be combined. A comparison of the first five headings in the "Drama/Theater Curriculum" (a part of the Drama/Theater Framework) with the headings in Chapter 3, "Acting Out," in James Moffett's Language Arts Curriculum, Grades K-13, will illustrate the point:

Drama/Theater Framework	Moffett
Sensory and Emotional Awareness	Play with Objects
Rhythm and Movement	Movement to Sound
Pantomime	Relation of Physical Movement to Language
Oral Communication	Combining Movement and Speech
Improvisation[1]	Free Improvisation

The similarities between these outlines suggest that experts can agree on a general progression and association of learning in the dramatic and linguistic arts as they are acquired by children. Statements in both publications strengthen the assumption. Moffett says, "A slow growth through the activities I have described, fostered by a watchful but patient teacher, will promote the most effective learning in drama."[3] The authors of the Drama/Theater Framework regard play-making and improvisation as "sound tool(s) for enhancing and revitalizing learning in the language arts and social studies."[1]

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[1] Drama/Theater Framework for California Public Schools (Sacramento: California State Department of Education, 1974), p. vii et passim. See also English Language Framework for California Public Schools (Sacramento: California State Department of Education, 1968), pp. 29-34.

[2] Moffett, p. 36.

[3] Ibid., p. 44.

Drama and language merge naturally in early education, especially in that of preliterate children, because bodily movement and physical play are natural and necessary precursors of speech development. By ones and twos and gradually in larger groups, children play their way into sociability, talking to themselves, their toys, their families, and their friends as they go. Anyone who listens to them attentively realizes that they are dramatizing much of the time and that their verbal "productions" can be given technical labels—monologue, soliloquy, dialogue (among voices assumed by one child and among children), and chorus. Unless they are in some way handicapped, children create, stage, and act in their own spoken dramas before the age of three. And by the time they arrive in kindergarten, they can advance fairly quickly, according to their individual natures, to dramatic play in larger groups.

But no matter how closely drama and language are connected in a child's life outside the classroom, their coordination in an instructional program does not occur automatically. Teachers and administrators must first understand the essential, developmental relationships between drama and language and be willing to provide for all children in every school the conditions in which the dramatic and linguistic arts can flourish. From early childhood on, body language and the spoken and written word should remain allied. In the words of James Moffett:

> Though movements to sound and pantomime do not seem at first glance to relate directly to the development of speech, they in fact lay an important base for it. For small children, speech is only one physical activity among others (as indeed it really is), and not a preferred one. As a specialized mode of communication and expression, speech only gradually singles itself out from movement and gesture until, in print, it becomes totally separate. For children generally— and boys especially— speech *accompanies* other action and justifies itself only when it can do what other actions cannot. Movement to sound and pantomime permits the child both to develop his powers of nonverbal modes of expression and to run up against their limitations. Too often schools attempt to make speech abruptly supplant these modes, forcing the child off native ground onto strange territory. The fact is that the two realms blend without a seam, and the nonverbal expression can provide the best pathway to speech development. The sheer socialization of school helps to promote speech— or can, if the

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[1] *Drama/Theater Framework*, p. 2.

activities permit socializing. The teacher can insure that speech grows out of physical play and bodily movement by extending nonverbal expression into the verbal. More concretely, the teacher orchestrates play with objects, movement to sound, and pantomime into full-blown improvisation, which in this curriculum will be the major method of learning to use language.[1]

The Humanities Framework makes use of all the concepts embodied in the parallel outlines presented at the beginning of this chapter, describing in considerable detail an environment designed to foster the arts of communication, both nonverbal and verbal, along with teaching methods appropriate to the setting. In the schoolrooms that have been described in this publication, children are constantly engaged in activities that improve their native ability to manage gesture and speech.

Recommendations

The following conditions should prevail in every schoolroom to encourage a love of books and the desire to read and write:

1. A wide variety of books ". . . chosen for three purposes— for the teacher to read aloud, for children to read individually, and for children to read in common. The only necessity for buying class sets of the same book is to facilitate choral reading, group discussion, and dramatic work"[2]
2. Attractive bookshelves and stations; comfortable library alcoves
3. Reading aloud by teachers every day, in a lively and interesting fashion
4. Evidence that teachers find out valuable things from reading books and share them with the class
5. Acting out every day of stories composed by the children or taken from books
6. Presentation of a large, unlined notebook and a smaller notebook (to be used as a private dictionary) to every child.[3]

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[1] Moffett, p. 41.

[2] Ibid., pp. 112-113.

[3] Featherstone, Schools Where Children Learn, p. 15.

7. Ample supplies of pencils, crayons, and paper
8. Sets of letters and numbers to trace or otherwise copy
9. The making of take-home books of stories dictated by the children
10. Flexible seating arrangements that bring readers and nonreaders together during the day for mutual instruction

Conventional grade levels should be abolished, or at the very least readjusted. With respect to development in drama and speech, young children should mix more than they do now in most schools. The smallest ones can learn a great deal from being in the same rooms in which older pupils are moving to sound, acting out stories, making inventive use of costumes and props, gesturing, and talking. Everyone needs as broad a speech community as a given school can provide, where more than one dialect of English may be heard or bilingual instruction may be going on. Young children who are just getting into books should have older readers at hand to whom they can turn for help. In the schools that Featherstone discusses,

> . . . children learn from each other: they hang around the library corners long before they can read, handling the books, looking at pictures, trying to find words they do know, listening and watching as the teacher hears other children's reading. It is common to see nonreaders studying people as they read, and then imitating them, monkey doing what monkey sees. Nobody makes fun of their grave parodies, and for good reason.
>
> A very small number of schools in two or three authorities have adopted what they call "family" or "vertical" grouping, which further promotes the idea of children teaching children. In these schools, each class is a cross section of the whole school's population, all ages mixed together. . . . The older children, too, benefit from a classroom environment where they can occasionally be babyish; they also learn a great deal from the role of teacher they adopt.[1]

Classes should be heterogeneous. For tracking and streaming, schools should substitute ad hoc groupings based on the kinds of learning that are going on at a given time.[2] Efficient instruction in drama and language requires that children come together in a variety of patterns that will change according to the task, the child, and the stage of development the child has reached. It is probably best to begin with total-group activities to minimize exposure and self-consciousness. Later the children may gather by twos and in small groups to act out stories or cooperate in other activities— pantomimes, for example— and then go off alone or regroup for another large-scale activity.

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[1] Ibid., pp. 13-14.

[2] Moffett, pp. 5-6; Featherstone, pp. 39-42; Drama/Theater Framework, p. 5; and Richardson, Chapter 1.

Schoolrooms should contain enough space to permit vigorous and expansive movement when the chairs and tables are pushed back. An alcove in a single room is a godsend; a suite of rooms shared by several classes will allow a full array of acting sites, seating patterns, and work places. Space here and there along the walls should be reserved for tables that remain as specialized stations and resource centers. The low-partition "pod" design in some schools is praised by many teachers; it provides more space and freedom of movement than do box-shaped rooms. However, children seem to want some solid wall space, periods of relative quiet, and freedom from interruption and distraction as well as liberty to move about and look beyond walls. Perhaps flexible solid screens could be used to close and open up space as needed. Some activities can and should spill over into hallways or the outdoors.[1]

The best early childhood teachers are well-trained humanities teachers, lay and professional, but even they can use the services of drama and language specialists. (See introduction to Part Three, and Part Four, Chapter III.) In bilingual schools and those in which "nonstandard" dialects of English are spoken, the language specialists should be able to speak at least one language in addition to English and have taken courses in modern grammar, the history of English and its dialects, the teaching of English as a second language, and the teaching of English in schools with minority students.

Drama specialists should have studied body movement and be able to demonstrate the interdisciplinary possibilities of body education. They should also receive intensive instruction in oral interpretation to improve their own ability to read aloud and to help them teach children to read well. Voice production and control, eloquent phrasing, sensitivity to literary styles, and a reading knowledge of more than one dialect of English are among the talents that drama specialists in particular need to cultivate for humanities teaching.

Knowledge of the speech community in the classroom and recent study of the English language are essential for humanities teachers. The school language specialist serves as a consultant rather than as an everyday aide; thus, the regular teachers must set the tone of language instruction, realizing that insistence on "correctness" and uniformity in speech will cause great distress to the children and will delay or prevent their becoming fully literate. Teachers should follow the advice of Ralph B. Long and Dorothy R. Long:

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[1] Featherstone, p. 10.

> . . . Of first importance for anyone concerned with the use of language is a conscious understanding of the ways in which good sentences are put together. There is no reason to be horrified by bad sentences. In conversation— including very good conversation— carelessly constructed sentences are frequent. Even in careful writing everyone produces unsatisfactory sentences, and it is partly for this reason that usually those who write well put their work through careful revision, and welcome editing by others. Except in courses whose purpose is to improve it, other people's spoken English should ordinarily not be corrected. Written English too should be dealt with gently in most cases. Correcting other people's English is a very delicate business. Anyone who undertakes it, whether as a teacher or as an editor, should know a great deal of grammar and at the same time should keep in mind the realities of the situation in which he is working. Grammar should not be used insensitively as a club with which to beat those whose English is, to whatever degree, nonstandard.[1]

Anxiety about learning to read and write should be minimized as much as possible. Children who are enrolled in a good humanities program will be making their first attempts to read and write between the ages of five and seven, but any formal goal for an entire age group should be avoided. Teachers can expect to find considerable variation in the children's desires or needs to become literate.

The experts cited in footnote 2 below suggest that literacy will be achieved rather easily by most children in an environment that makes it natural, easy, and useful to do so. Children *want* to read and write. This is one reason why they will imitate the performance of older readers and writers, hoping thereby to take on the traits and powers of literate people.

Reading and writing should not be taught as separate "subjects," and thus removed from the drama of the schoolroom, nor should they be caused to appear forbidding, over-systematized and abstract, or uncommonly hard to master.[2] Teachers and administrators should resist all pressures to make children learn to read and write before they are ready neurologically, psychologically, and socially. Of course, the same philosophy of teaching will allow teachers to offer instruction to children of any age who show their readiness.[1]

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[1] *The System of English Grammar* (Glenview, Ill.: Scott, Foresman & Co., 1971), pp. vi-vii. Reprinted by permission of publisher. See also James Sledd, "Double-speak: Dialectology in the Service of Big Brother," in *College English* (January 1972), pp. 439-456; and Bradford Arthur, *Teaching English to Speakers of English* (New York: Harcourt Brace Jovanovich, 1973), Chapter 5.

[2] Featherstone, pp. 13-16; Moffett, pp. 16-24 and chapters 5 and 6, in which methodologies and materials are discussed at length; and Arthur, chapters 2 and 3.

Activities Going on in the Drama/Language Arts Program

- Playing with many varieties of objects, some of which the children bring to school or make themselves
- Playing house in a permanent structure or in one the children help build
- Touching things and people as they play and move around the room, thus developing sensory awareness and discrimination
- Tending the classroom animals, watching their behavior, and imitating their sounds and movements
- Using the body and musical instruments to produce sounds
- Listening attentively to music of many kinds
- Singing and composing songs
- Dancing
- Listening to stories being told and reports of personal experiences
- Dressing up or putting on bits of costume while playing, dancing, moving to sound, and acting out stories or imitating characters from them
- Becoming aware of emotions and learning how to express them and deal with them— part of the acting-out process and of normal socialization

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[1] Some parents and teachers will not agree with some of these recommendations. They may prefer a "performance-contracted" classroom and formal drills, for example, to the freer, more individualized arrangements suggested above. In the end, such philosophical differences will have to be resolved in parent-teacher conferences and community councils within school districts.

- Talking while working and playing
- Telling stories and acting out some parts of them
- Dictating stories to the teacher and listening to them when they are read back
- Looking in mirrors; gesturing and acting in front of mirrors
- Tracing letters and numbers
- Looking at books
- Watching and listening to classmates read
- Asking for help to begin reading or writing
- Taking up personally selected schoolroom activities if these are preferred to formal instruction in reading and writing

Some Interdisciplinary Methods and Activities Involving Drama and the Language Arts*

Teachers should now be given time to return to the guidebooks already recommended, and to study in them the passages cited below, which treat in particular the relationships between drama and the language arts:

Chapter 1, "Infant Schools," in Schools Where Children Learn

Foreword and Chapters 5 and 9 (esp. pp. 127 ff.) in In the Early World

Chapters 1, 2, and 3 in A Student-Centered Language Arts Curriculum

Pages 15-63 in the Drama/Theater Framework

Pages 105-118 in Orff-Schulwerk should be added to the list.[1]

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*Please note the activities under all the other disciplinary headings. Drama and the language arts are incorporated in the whole curriculum.

[1] Orff-Schulwerk: Design for Creativity, Martha Maybury Wampler, ed. (Bellflower, Calif.: Creative Practices Council, Inc., 1968).

Moffett and Richardson should be provided by the state to all humanities teachers as auxiliary materials to the kindergarten through grade six sections of this framework and as study materials for curriculum workshops, inservice training seminars, and teacher preparation.

Richardson, being the most general of the recommended works and dealing with an entire curriculum, should be read first, and the discussions of reading and writing should be marked for application to drama and language instruction. Moffett's language arts program should be envisioned in the setting that Richardson opens to view. In the Early World will be particularly useful to teachers of literate children, for Richardson drew out of his own pupils an astonishing variety of writing and dealt bravely with the question of value in the arts, a question some teachers are afraid to approach. (See in particular Chapter 14, "The Place of Values in the Development of Children.") Teachers of children from about age six on will also benefit from reading another excellent book, written by the teacher-poet Kenneth Koch— Wishes, Lies, and Dreams: Teaching Children to Write Poetry.[1] The pupils of P.S. 61 in New York City are listed as coauthors, and they deserve the credit. Koch's methods harmonize with those that Richardson and Moffett describe. These methods will be discussed later on in this framework in Chapter V of the Early Elementary section.

Moffett's way of teaching children to use language seems at the present time the best available for integration with a humanities program. Its use of music and drama and its emphasis on free improvisation will help teachers to open up their classrooms and employ the natural energies of young children imaginatively. Moffett's method also offers a large supply of practical suggestions to support the everyday work of a schoolroom.

The Drama/Theater Framework should be consulted for its controlling philosophy, which is strongly humanistic, and for the numerous specific suggestions it presents for achieving the same ends toward which Moffett and Richardson lead.

The Orff-Schulwerk philosophy of teaching, with the practical bent of its curriculum and its insistence on appealing to the imagination, will reinforce the lessons to be learned from the other guidebooks and will supply new vantage points of its own. The pedagogy of Carl Orff, the German composer and music educator, stresses the natural relationships of speech, body movement, and music in the development of children.

Children express themselves unself-consciously in words, gestures, and sounds. They respond with delight to rhythm and rhyme in language and to rhythm and melody in music. Their natural inventiveness with words and their uninhibited body movements are preserved and nurtured through Orff methods. Emphasis in the program is on leading children to create their own speech-sounds and rhythms, gestures, rhythmic movements, and musical accompaniment. American adaptations of Orff's curriculum have been published, and teachers have been trained in their application.[1]

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[1] (New York: Vintage Books, 1970).

The schoolroom should be seen as an acting ground, with the children as a resident company of players who are building a repertory of dramatic and linguistic productions. When they come together to sing, for example, they can remain in the large group and begin to move responsively to music. Large-muscle movements to limber the body and release its expressive energies can follow the rhythmic patterns of a piece of music or seek to interpret wordlessly a theme in a song. The children should hold hands in circling and undulating movements as well as move independently within the larger patterns.

Some children come from subcultures where young and old dance together and improvise on traditional patterns; they may be talented enough to show others how to dance alone, in couples, and in groups. However, this kind of activity should probably be encouraged only after the class members have become acquainted in other ways. Musical games that vary the pace of walking, running, and skipping should also be used as large-group dramatic exercises in which the children are showing how they play and what the playing may mean to them. All these activities should be conceived as cumulative and ongoing, a part of what a kindergarten offers throughout the year.

If the children have observed real birds and fish or have seen nature films, they could act out swimming, flying, courting behavior, and the gestures of challenge and recognition, gradually stylizing these movements into an artful dance. They should be encouraged to imitate the sounds of the creatures they have seen and to move directionally as the teacher calls out prepositions, such as behind, around, over, to the front, and the like. Ululating cries, warbles, whirs, clicks, and other onomatopoeic sounds can be suggested at times. In addition, song and dance can occasionally alternate and merge. Performing as a part of the whole group will prevent embarrassment and showing off for an audience, but it need not inhibit personal interpretation.[2]

Wordless or spoken dance-dramas can grow out of listening to stories. Vivid, dramatic reading by teachers will stimulate the children to act out a sequence, imitate a character, or create a similar fiction gesturally and verbally.

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[1] See Chapter IV of this section for additional references.

[2] Moffett recommends movement-to-sound sessions two or three times a week, and discusses herd movement, individual invention, and small-group interaction (pp. 38-39).

Nursery rhymes are easy to memorize, economical to act out, and a pleasure to sing; so are folk songs from all over the world. As show-and-tell activities proceed, and the children grow more confident before an audience, they should occasionally mime short narratives and make their classmates guess what they are "telling" in gestures. They should also act out sensations or emotions with their own gestural vocabulary, not (knowingly, at least) basing their movements on stale conventions. Recollected as well as imagined events can be narrated to the teachers for the take-home folder or the class publication, with emphasis on the feelings elicited by the events.[1]

The playhouse, play corners, or dress-up corners can serve as informal stages where real life and imaginary dramas merge.[2] Watching the play that goes on here is, of course, highly instructive sociologically to teachers. For the children who do the playing, the combinations of miming and speaking, recollecting and inventing are highly pleasurable, for these activities call upon a considerable range of expression and allow a great deal of role-changing. Moffett speaks of the power and protection a child assumes when putting on borrowed dress,[3] while Featherstone discusses the benefits of playing house.[4]

Arts instruction can develop skills as the children build props and ornaments for the playhouses, decorate portable screens to be used in setting off an acting space, and make some dolls and other toys in class to be added to the playhouse equipment. A collection of masks made by the pupils would be a valuable addition to the art and drama programs.

Miming should call upon the small muscles as well as the larger ones. Some good activities of this kind would be the finger-dances mentioned as one of the music activities, mincing steps, walking on tiptoes, darting the tongue out and in, moving the wrists and ankles consciously, and varying gait, direction, and speed in small increments. Such exercises can reinforce concepts of scale, degree, and intensity; modulation of voice and gesture; imaginative exploration of a gamut of feelings and movements; and physical skill and social tact in moving among objects and people. These aptitudes in turn reinforce many others from which linguistic expressiveness is growing.

Puppet dramas, which combine speech and physical movement on a small scale, can be enacted by one or two children for themselves alone or occasionally presented to groups of classmates. Older elementary-age children, members of the "touring companies" that every school should have, can bring puppet shows to the younger pupils to show them some of the genre's possibilities. The older children might well revive certain traditional styles, such as Punch and Judy. TV programs will provide further models, some better than others, and films will show how people in other cultures use puppets. With these examples small children can learn to set up a booth, make and work their own handpuppets, invent dialogue, and speak parts.

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[1] Note: Care should be taken to avoid probing into situations or feelings that may arouse fear, anxiety, grief, or embarrassment in any child.

[2] Featherstone, p. 12.

[3] Moffett, p. 16.

[4] Featherstone, p. 12.

Play with puppets may occur in domestic dramas enacted in the playhouse. Manipulating a creature that can be made to talk— moving it while speaking through it and for it— can release powerful creative impulses and instill confidence in children. There is also an immense therapeutic value in such activities. If the class is bilingual or multilingual, the puppets should speak more than one tongue and should be encouraged to mix languages, as Kenneth Koch's poets do in writing.[1] The puppets should speak both poetry and prose, sing songs, and talk nonsense once in a while. Portraying ridiculous characters and making up nonsense words and sequences will develop the natural strains of humor and mimicry that children possess, thus further exercising their creative imaginations. (Of course, this must never be done in a cruelly personal manner or at the expense of classmates.) These activities also ally language with the playfulness, spontaneity, and wit that all the arts evoke when they are practiced freely and for pleasure.

Teachers should plan to draw upon private and public festivals of all sorts for combined activities. A simple birthday celebration becomes a drama if the pupils form a procession to honor the occasion. Why not have a coronet or wreath for the birthday child? A confection made by the class? A song or a round dance? A puppet to recite an apt sentiment? The birthday child's family should be invited to tell the teachers about special customs attached to the birthday feast and to attend on that day. Children need to know that we are happy they were born, and an attractive ceremony is a kind of gift.

Religious festivals of several kinds should be considered for their dramatic relationships to children's lives. Examples of the tales that can be represented by kindergarten children who have heard religious and mythological stories are those of a child found by a pharoah's daughter, brought gifts by wise men, promised a blessing under certain conditions, sent out on a quest, put in charge of other children, given power to heal, selected in her cradle to become chief priestess, or revealed after having been hidden in infancy.

Vegetation and animal creation myths from American Indian, Asian, African, and other cultures should be read to the class and included in the dramatic repertory. Such stories help children see other relationships than those presented solely from human adult male points of view.

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[1] Wishes, Lies, and Dreams, pp. 282-298.

CHAPTER VI

THE SOCIAL SCIENCES

Children come to school in unself-conscious possession of treasures they will spend a lifetime assessing and trying to put to productive use: their own distinctive natures, no two quite alike; family and subcultural affiliations already strong and complicated; and membership in the national community of Americans with its accompanying relationships with the world at large. These elements alone take in so much territory, literally and figuratively, that they affect whole sections of the curriculum. If public education is to reach all children (if it is to survive, some would say), it must be responsive to the full implications of the above facts. The authors of the proposed *Social Sciences Framework* (1968) recognize the obligation. They describe the social sciences program as "a single interdisciplinary structure for the studies of man" and suggest several ways of connecting it with other parts of the curriculum so as to meet the needs of children from "culturally diverse backgrounds."[1]

A dominant concern of the *Social Sciences Framework* is with *explanation*, because of the human need (as the authors see it) to derive laws from what we experience as social beings. Directed exploration— the technique of discovery sometimes called the inquiry method— is therefore understandably central to the kind of education proposed in this framework.

This is not the only method required in a humanities program, but it is entirely compatible with the others. All human beings should be encouraged to explore their situations and acquire knowledge through diligent questioning. They should also engage in divergent, imaginative thinking as one especially productive means of making discoveries. Children who are shown how to proceed in these ways, and who are also led to analyze the discoveries they make, will feel at home in all the domains of learning. They will not compartmentalize their ideas of themselves as early as many students do now, thus cutting off valuable parts of their natures from further development, nor will they humbly assume that they can think or feel or imagine in only one or two of the several modes available to members of our culture. Courage of mind and imagination, like other desirable qualities in human beings, develops as a result of being valued and exerted.

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[1] *Social Sciences Education Framework for California Public Schools (proposed)* (Sacramento: California State Department of Education, 1968) pp. 26, 31, 35. The principal settings and topics in the kindergarten and early elementary years of this 1968 framework will serve as an organizing scheme in Parts One and Two. Parts Three, Five, and Six, however, will draw on several other sources as well.

Recommendations and Activities*

From here on, this chapter will be arranged differently from the others in this section for the following reasons:

- It uses the Social Sciences Framework outline, which presents the materials for kindergarten through grade two in a single section.
- It offers an extended example of "mosaic" structure, showing how a teaching staff can organize several parts of a humanities program around a series of questions or topics.
- It takes advantage of the interdisciplinary character of the social sciences and emphasizes the variety of resources they contain.

This chapter is based on the five questions that follow, in which the term human being has been substituted for man:

1. What is a human being?
2. How do human beings and animals adapt to and change the land they live on?
3. Why do things have names?
4. Why are there rules for everyone?
5. How are people alike and how are they different?

Young children can deal at their own levels with all these questions, but the potential range is very broad. Therefore, this chapter can be used throughout the elementary years, with additions to be found in Chapter V, Part Two. The questions will be taken up one at a time to form subsections of the chapter. Before considering the questions, however, teachers should heed this warning:

> In adult form, the knowledge to be yielded by these studies takes the form of verbal answers (to the questions). . . . Adults and older children can come, through study, to accurate and brief verbal answers. . . . In these early grades, however, a better "answer" may be evidenced when a child "tunes out" the teacher and other children for a brief space, and looks off into the distance in his preoccupation while a new idea takes root, in whatever childlike form and however unutterable. It is not suggested that successful learning is unmeasurable

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[*] See also the other disciplinary chapters. The social sciences are incorporated with the entire curriculum.

in these social realms and in these grades, but it is not to be measured solely by a child's facility with adultlike, verbal answers. . . . [1]

The implications of this pedagogy are particularly strong for kindergarten and primary teachers. It is they who introduce children to the social sciences, setting the tone of instruction and affecting more decisively than any other teachers the attitudes of children toward themselves, their schooling, and their society.

The inquiry-discovery techniques and the prominence given to questioning in the *Social Sciences Framework* may lead some teachers to expect "right" answers to rather narrowly conceived questions. This temptation should be anticipated and resisted. Questions should be seen as rhetorical devices that uncover prospects worth examining; they should acquaint children with new ideas and new ways of learning. They should not be used as goads to "participation" or as impromptu oral examinations.[2] And the *children's* questions must be respected and seen as points of departure for further study, thus becoming part of the curriculum. To dignify children's questions is one of the functions of philosophy.

What is a Human Being?

The chief focus of instruction is on individuals and human social behavior: "Other concepts (classifications such as 'reptiles,' 'mammals') are introduced only because the concept 'human being' is better understood in a comparative context."[3] A kindergarten is an especially favorable place to establish such contexts; it contains enough individuals, animals, and artifacts to support the comparison-and-contrast methodology upon which classification skills depend in the early years. And because children like to learn about animals and do not erect barriers between themselves and the other inhabitants of the earth, teachers can combine the processes of classifying animals and persons.

These processes branch out in many directions. Some possibilities have already been outlined in this framework in the chapters on the visual and tactile arts, music, drama and language arts, and body education.

Whenever classification skills are being taught, ambiguities in the verbs "discriminate" and "type" should be noted. They carry antithetical meanings that all teachers should discuss in appropriately simplified terms as occasions present themselves. Kindergarten pupils may already know something about unkind discrimination and stereotyping; some of them will have made friends across ethnic boundaries, and others may come from culturally or religiously mixed families. The teacher should listen to their stories and respect their experiences, but should not ask probing personal questions about family relationships, a touchy subject for many children.

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[1] *Social Sciences Framework*, p. 35.

[2] Moffett, *Language Arts Curriculum*, p. 46.

[3] *Social Sciences Framework*, p. 36.

The teacher should present the classification "human" on the basis of data gathered in class by comparing and contrasting under the safeguards mentioned earlier. The classification may then be extended by means of films with and without natural sound and with other kinds of pictures that include as many members of the human family as possible—adults and children of several ethnic groups, especially those related to the class. Also included should be the "parent" or historical cultures behind the American groups; e.g., Asians, Europeans, Africans, Central and South Americans, Eskimos, and Indians of more than one continent. These representations can be combined with displays of artifacts, real or pictured, and with films that show the ability of all human beings to make objects of use and beauty. (This is one way into ethnic studies, to be combined with myths, storytelling, and other activities suggested in this chapter.) The children can look to these artifacts as models and as inspirations for their own artwork.

The teacher should read aloud and tell stories about people of many ethnic backgrounds. The children can be asked to tell stories and sing songs they have heard at home and at special gatherings, both religious and secular. They should be introduced to folk tales and beast fables from many cultures.

There should be a story for every kind of animal in the classroom, including the flies, and tales of other animals with whom the children might not yet be familiar, both social animals and lone hunters. The selections read should include nonfiction as well as fiction.

The children should practice with another concentrating device—discussing one animal or person exclusively, even though briefly, and then going on to at least one more before turning to other activities.

Precise observation of people and animals can be combined or kept distinct, according to the classifications the teacher wants to organize. For obvious reasons, the category of death must be included. It is a biological fact and a concept essential to the study of science, philosophy, and religion, not to mention such phenomena as war, plague, and famine. Children may report that a pet is very sick or has been killed or that funeral services have been held for a bird found dead in the garden. Through specific instances like these, the general topic will enter class discussions naturally. The teacher should encourage the children to ask questions and talk about death intelligently, with due respect and awe for endings and beginnings and for the links as well as the discontinuities between generations. Such discussions will reduce ignorance and superstitious fear.

Great care must be taken not to injure or overhandle the classroom animals, although children do need to touch, stroke, weigh, and cuddle as they examine. They should learn that we have to work out a code of manners to guide us in our dealings with the other inhabitants of the earth. It is a personal as well as an ecological necessity.

Having regard for the basic conditions of instruction that have been presented here, teachers can undertake some exercises in classification that lead in more than one direction:

1. Identify as many visible characteristics as possible that human beings share with the animals in the classroom.

2. Point out and discuss internal likenesses (digestive, excretory, reproductive, pain-registering, and the like), as far as the knowledge and interests of the children will take them.

3. Observe and discuss sex-linked characteristics in the classroom animals. In what ways observed by the children or otherwise known to them are the females and males alike and different? What activities do all participate in? Which, if any, are peculiar to a single sex? Apply these questions to human beings, remembering that sex-linked characteristics are not the same as gender roles in a given society and that both men and women participate in child rearing.

4. Name as many observable characteristics as possible that the children possess in common with each other— their human features.

5. Discuss how the animals in films, pictures, and real life care for their young. Infant dependency, especially prolonged in human beings, is important to several themes in the Social Sciences Framework. It should not be taught in kindergarten as an abstract concept, but preparation can be made there for more explicit study later on.

6. Imitate and discuss animal sounds. What do the children know from TV programs about communication among animals?

7. Extend the discussion to human speech. Take special pains to show how much the children already know about speaking— often in more than one language or social dialect— and how capably they express themselves. It should be remembered here, however, that if children have real trouble with speech, the teacher should refer them to the district therapist. Watch the boys especially; see that they have, and use, as many opportunities to speak as the girls. Try to avoid the competitive "quick answer" style that

spoils the atmosphere of many classrooms and often causes boys to fall silent or to begin counter-displays of noise to cover their lack of ease. Speech should be seen as an expressive instrument that is uniquely human, and every child's speech should be respected and listened to courteously.

8. Display and demonstrate art forms based on or representing human bodies— adult, juvenile, and infant— clothed and unclothed. Do not edit out of National Geographic, for example, pictures of naked persons. If we believe that the human body deserves respect and reverence as a unique personal possession and as the temple of the soul, then we should accustom our children to looking at representations of it without embarrassment and without feeling a necessity to make silly or contemptuous remarks. The easy objectivity of artists and naturalists should be the standard of discussion; it is one of the best protections against prurience that we know of. The exhibition of various styles of dress and opportunities to wear costumes in class can also be instructive. Children like to dress up and "become" someone else. Masks and borrowed garments make them feel powerful.[1]

9. Remember the value of foods in making all classifications interesting. What is the diet of every creature in the schoolroom? How many specific words can the children organize under such headings as chili, sushi, soul food, fish, sausage, cheese, soup, greens, fruits, cereals (including pasta), desserts, drinks, bread, snacks, breakfast, lunch, and dinner? Accept all examples impartially. Ask the children to describe with as much sensory detail as possible their favorite foods or those that their classmates may not know about.

10. Rhythmic expressions of human and animal activities follow naturally from direct and mediated visual observation, story telling, and class discussion. It is suggested that as many resources as possible from music and dance be brought together to create dramatic situations in which the whole class participates. For social and pedagogical reasons, many different kinds of grouping should be tried out, and the schoolroom space should be used imaginatively as an arena for the body-movement patterns the children will create. The chief focus is always on persons and their behavior and on the growth of the children as human beings. The point is to discover something of what it means to be human— in groups and as individuals— using comparison and contrast as methods of classification. Only a few examples of interrelated activities are presented here, because others are provided in the chapters on body education and drama/language arts with constant reference to the value of music in carrying forward such education.

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[1] Moffett, p. 36. For an excellent discussion of "dressing [as] a kind of performance . . . ," see Anne Hollander, 'The Clothed Image; Picture and Permance," in New Literary History (Spring, 1971), 477-493.

11. Have the pupils watch what the fish do, in groups and as individuals, and imitate their movements. What kinds of sound and rhythm will best express these movements and evoke apt responses from the children? Note differences in speed and other aspects of movement, and try to reproduce them in sound and gesture. Note that hands and arms are capable of a variety of weaving movements and that fingers can trace patterns in the air. Have the children imitate a school of fish and move in patterns— slow and lazy, agitated, in several directions successively. Then have them invent variations of fish "acrobatics" (based on close observation of the classroom aquarium) and act them out singly and in small groups.

12. To extend observation of flocking-patterning, have the children watch birds in feeding groups and in morning and evening flights (some birds are daily commuters). Provide the pupils opportunities to observe birds on farms and rangelands, in city parks and on lawns, overhead from the top of an apartment building or housing project, along a river or seashore.

13. Encourage the children to watch snakes and caterpillars. Then have them practice serpentine movements with the fingers, the hands, and the whole arm. Have the pupils slide sinuously along the floor, over low obstacles, and around chairs and tables. Remember to keep reinforcing the children's sense of direction and position, so that they know how to locate themselves spatially and have the appropriate prepositions at their command. Note also that snakes and other reptiles are not "slimy," as many people mistakenly believe; the acting out of animal and human behavior should never misrepresent the models being used.

14. The children should imitate the expression of a feeling in an animal— happiness, curiosity, surprise, fear, fatigue, welcome, suspicion. Ask the children to observe, in and out of the classroom, how animals deal with aggression. They do not always "fight back," and many species have developed conciliation and avoidance techniques for survival. See how many the children can name. It should be emphasized that refusing to be tempted into dangerous situations and running away from danger (both moral and physical) cannot automatically be interpreted as cowardice in human beings. Have the children heard the word "machismo"? If so, what meanings does it have for them?

15. Show some ways in which animals and people do things differently; e.g., walk, swim, eat, jump, lie down, get up, sleep, move around objects, show affection, warn of danger. Compare and contrast animal and human warning techniques. Draw upon what

the class has learned from watching TV films and school movies about marine and terrestrial animals.

16. If at all possible, obtain one or more of the National Geographic films that show how certain primates behave as parents and relatives.[1] (Jane Goodall is one authority on this subject. See also George Schaller, The Year of the Gorilla.) Discuss likenesses and differences between our methods and theirs.

Having laid some such groundwork as this, the class will move easily to consideration of the ways in which human beings and animals relate to the land.

How Do Human Beings and Animals Adapt to and Change the Land They Live On?

The basic settings remain the same for all topics— members of the class, selected animal groups, and unfamiliar human groups. Actual and potential networks of associations among them, in study as in life, must always be assumed.

If the schoolroom stores and exhibits maps, a globe, aerial photographs, and landform models, it has enough resources for the teacher to begin the study of geography as a social science. Skills in "reading" photographs should be cultivated. This activity can be made into a detection-interpretation game that can move back and forth between features of the real landscape and the graphic symbols that geographers and others use to represent these features; e.g., hatching, shading, color coding, and symbols for capital cities, towns, buildings, national parks, mountain chains, temperature zones, and special features or products of an area.

From such games and exercises, a technical vocabulary adequate to describe natural surface features will develop. It will contain such words as plain, hill, plateau, valley, mountain, river, lake, ocean. For California, add arroyo, canyon (with their Spanish pronunciations, too), creek (and the variant, crick), wash, and draw.

For education in visual perception, the class should have continuous experience in both mediated and direct observation, comparing models and photographs with landscape features in the immediate vicinity. Excursions now become absolutely necessary, for they can fulfill several functions:

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[1] "Monkeys, Apes, and Man," produced by the National Geographic Society in Association with Wolfer Productions, Inc. See also W. Jesco Von Puttkamer, "Brazil Protects Her Cinta Largas," in National Geographic, CXL (September, 1971), 420-444.

1. Comparison of representations with observed realities in local topography
2. Observation of natural and man-made forms
3. Establishment of connections between school and community life, including civic functions. (Some children do not get out of their own buildings and immediate neighborhoods; they need to learn of the existence of a larger environment and of a variety of enterprises and institutions. The teacher should stress those that make social life possible and interesting.)
4. Beginning of study of local history as it is revealed in street names, monuments, old or otherwise noteworthy buildings, historic sites, commercial centers, and the like
5. Laying of foundations for aesthetic judgments of the environment. (How does a place look [and smell] as a consequence of being inhabited by people or animals? This category applies to such places as grazing and timberlands, mining country, chicken ranches, beaver dams, animal feed lots, communes, cemeteries, and recreation areas, as well as to cities, towns, suburbs, shopping centers, and industrial complexes.)
6. Encouragement of informed discussion of direct and mediated observations
7. Opportunities for sight reading of signs and graphic symbols
8. Opportunities for individual observations and the storage of impressions for later use
9. Experiments with taking and estimating measurements on small and large scales (e.g., inches on a tape or string, miles on a bus ride); beginning of comparisons between plane surface and three-dimensional measurements and measuring techniques
10. Beginning of study of adaptive capacities in people and animals; taking advantage of local geography, fauna, and flora as resources; attention to habitats shown in films

Why Do Things Have Names?

Many activities involving names and symbols begin with the first day of the school term, naturally associated with other parts of the curriculum. The children are classifying persons, animals, and things; acting out patterns of human and animal behavior; comparing and contrasting themselves with others; becoming aware of verbal language as a process of exploration and as a set of observable features; and dealing with other symbolic systems of communication (i.e., drama, mathematics, games, artwork, and exercises leading up to reading and writing).

Teachers should recognize the skills in the decoding and interpretation of sign systems that children acquire long before they come to school. All teaching should build upon what children bring to a task, what they already know and do more or less well or want eagerly to try. Praise from adults and a sense of mastery growing out of successful encounters with a variety of situations will motivate any child to continue learning.

Observing and imitating the gestures of persons and animals should be directed toward developing the children's ability to deal with symbols and symbolic actions— not to define or discuss them in educated terms, but to employ them with increasing skill and pleasure. Opportunities to improve human communication are available in every classroom.

Bilingualism.— Throughout California there are native and foreign-born families who speak at least one language in addition to English: Japanese, Chinese, Armenian, Spanish, Italian, Yiddish, or one of the Slavic tongues, for example. In some schools the number of bilingual or multilingual children is large enough to constitute an important resource for teaching. Instead of ignoring or despising this attainment— as has happened with distressing frequency in our schools— teachers should follow the practice of enlisting children as language instructors. Young native speakers of Spanish and English, for example, have proved in a Los Angeles school that they can teach one another to communicate in the second language. Imagine the rise in self-confidence that this feat alone must produce, not to mention mutual improvement in language skills, pride in being a tutor, growth in social tact and the ability to cooperate, and increased respect for each child's cultural traditions.

In every class containing bilingual or multilingual pupils, some part of the instruction should be conducted in a language or languages other than English. For example, members of a class in which speakers of Chinese or Spanish predominate should carry on most of their affairs in the majority tongue, with the native speakers of English attending to concurrent instruction in that tongue. But whatever the linguistic composition of a given group, their already formidable powers of verbal communication must be put to constructive use.

The children should soon be able to name accurately every object and creature in the room in English or in another language and with growing confidence in the use of English by nonnative speakers. All the classifying activities will reinforce the practice of naming things. "Scientific" terms– e.g., mammal, insect, reptile, names of landforms and other geographic features– should be added to the common vocabulary, but without special emphasis or ostentation. Children who know a Latin-based language can often supply cognates; others should be encouraged to translate terms into their mother tongues.

How many names for mouse, cockroach, dog, cat, fly, bee, toad, flea, turtle can the class discover? How many for child, boy, girl, baby, mother, father, man, woman? How many for geographical terms like sea, river, lake, mountain, hill, canyon, desert, swamp, sand?

Graphic Symbols.– The visual arts chapter mentions some of the educational properties of the signs and other graphic symbols to be found in any community. How many of them can the children already translate? How did they learn the meanings of certain signs before they were able to read discursively? Are there graffiti on the walls and sidewalks in the vicinity? Can the children interpret them? Are posters sold in stores visited by the children, or do older members of their families decorate with posters? Does the classroom display them? If so, what meanings do they convey to the children?

The classroom should exhibit pictures of letters and numbers in English and, from time to time, in other writing systems too. Non-English writing systems represented could include Arabic, Japanese, Chinese, Hebrew, Greek, and Cyrillic.

Exercises in preparation for printing and cursive writing can begin as artwork– the copying and adapting of letters, numbers, and words as aesthetic objects. Young children like to recite and sing alphabets and numbers in their own and in foreign languages. Many kindergarten pupils can recognize single symbols and whole words, thanks to television commercials and education programs. They also like to crack codes, which is one of the talents they draw on when they learn to read. Practice in dealing with symbols of all kinds will help later on to make reading instruction what it should be: child's play.

The schoolroom clock is a symbolic object. Can the children read its face? What connections do they make between the visible clock and the division of the school day? Are some children able to anticipate recess or times for special activities by checking the clock?

Note: Concepts of time differ from one culture and subculture to another and even from one person to another. Work in a field, factory, office, laboratory, studio, or house is conducted within different temporal "climates." Teachers should discuss time with the children and understand its place in their cultures. White middle-class temporal standards are neither universal nor perfect.

though they are supremely useful in many situations and must be learned by those who want to get along in our country.[1]

Gesture.— In the present contexts, the sociological significance of body language should be related to the life of the class. Children need to become aware of the ways in which their gestures may be interpreted by others. The awareness should be neutral, so to speak, paying attention at first to what is actually being done rather than judging the moral or aesthetic implications of the actions, which may come out later in discussions.

How are the children using their hands and faces to express feelings and opinions about themselves and others? Are there significant differences in their tendencies and capacities to display friendship and affection? What signs do they use? Do all the children interpret all the signals equally well? Do the teacher and the other adults the children deal with at school? For example, are some gestures of friendship or rejection misread? Is the class developing different attitudes of body that may express the same sets of feelings?

Note: Subcultural differences do exist and must be understood by everyone in the classroom. For instance, some children learn at home not to look straight at a person (especially an adult in authority) who is speaking to them. Such an aversion of glance can seem rude or indifferent to an uninitiated observer. Some cultures teach children to gesture expansively with the hands and to let emotions show in the face, while others inculcate masking and self-control at an early age. Many children use verbal and bodily expressions that may shock teachers and children of other subcultures. Sometimes these expressions are made unself-consciously, having become part of an everyday repertoire of communication. At other times they are used even by quite young children to provoke attention or to stir up mischief. Teachers must understand the nuances in the delivery as well as the content of these signals. Helpful in this regard is the literature on "playing the dozens,"[2] and on machismo.

Teachers should be realistic about the latitude allowed girls as well as boys in certain subcultures and individual families, some of whom give children considerable domestic responsibility and allow them to mix rather freely in adult gatherings. Every teacher should be a student of his pupils' gestural behavior rather than an uninformed censor of it. He must see what they are trying to communicate and help them convey their feelings and thoughts to others as considerately as possible, no matter what their style of delivery. We need to know a great deal more than we do about the sociology of body language. A kindergarten is a good place to begin fieldwork in this area, and children are marvelous reporters.

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[1] See Edward T. Hall, The Silent Language (New York: Doubleday and Co., 1959).

[2] Roger D. Abrahams, Deep Down in the Jungle, 1st revised edition (Chicago: Aldine Publishing Co., 1970).

Local Resources.– When children know how to read and print or write, the beginning study of history and geography can be related to place names, street names, and the children's own names. The history of settlement in a given region can often be traced in the types of names to be found on a map that is detailed enough to include small towns and hamlets. The class can observe how many languages may be represented and in what distribution; the synonyms for the word "town"; changes in the types of names from era to era; and tendencies in naming new suburbs, shopping centers, and resorts. Which categories are most heavily represented: persons (male, female, historical, religious, locally eminent), trees, flowers, local geography? For whom are parks and public buildings named? To whom have statues, plaques, and other memorials been dedicated?

Street names come closer to home. Has a strong historical tradition controlled their selection, at least in the oldest parts of the community? In selected subdivisions, what naming patterns have the land developers followed? Are Spanish names correctly spelled, and do noun and adjective endings agree in grammatical gender? Have any streets in the community been named for Asians, blacks, Mexican Americans, Portuguese, American Indians, Jews, Scandinavians, Armenians? How far away from their own homes can the children name the streets in correct order?

How many foreign words do they know for "street," "road," "highway"? What kind of street pleases them most? How would they improve their own street if they had a chance? The teacher might have the children draw, paint, or describe in words a street they know well. Do any of them participate in street dances or block parties? Are there any street or open-air markets in the community?

Discussions of the children's own names can cover wide areas, culturally and geographically. To begin with, what does every child know about his or her name?[1] What may have directed the choice: a family name or tradition, religion, literature or another art, some special circumstance, invention, combination? Can every child spell (if the class has learned to spell) the names of all his classmates? Is more than one version of a name represented (e.g., John, Juan, Jean, Jõao, Sean, Ian, Jan, Ivan, Giovanni)? What feminine versions of masculine names can the class discover? How many children bear patronymics (e.g., -son, -sen, -ich, up-, Fitz-, Mc- or Mac-, -ian, bar-, ibn-)? What other naming systems are represented in the class? Are there any that include the mother's name? Do surnames always come last? Have some names been Americanized? Do the children have opinions about name changes?

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[1] For further suggestions, see Orff-Schulwerk, p. 117.

Note: Names are extensions of the self, so children should be protected against mockery, cruel name-rhymes, and the like. Every child's name should appear on at least one work or project on display.

Why Are There Rules for Everyone?

The idea of role is first encountered by young children in school as "rules" or expectations that are often quite mysterious.[1] To meet these requirements (for that is what they are), to figure out the rules and live up to the expectations, requires talent and effort. Teachers who want to recapture the sense of having to come to terms with a new environment might try answering these questions:

1. What were the first days and weeks of practice teaching really like? What about the first whole year of your new job?
2. How did you learn the ground rules?
3. What were you expected to do?
4. How did you find this out?
5. Who did the explaining?
6. How much was left for you to discover for yourself from the shifting patterns of event around you?
7. What expectations did you bring to teaching?
8. What has become of them?
9. How did your superiors in rank or length of service— supervising teacher, coordinator, principal— behave toward you?
10. How did you feel at first about being a teacher?
11. What is your present conception of your role?
12. Can you develop this conception into a set of rules and expectations for people who want to become kindergarten teachers?

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[1] Social Sciences Framework, p. 43.

13. If you were to classify, compare, and contrast teachers according to what they do, which is another way of defining their roles, how would you describe and evaluate your teaching?

Now translate your answers into terms applicable to the children in your care. You can do this because you have outlined analogously some of the conditions they face and some of the ideas they are learning to handle. Also, you will have based your answers on a review and examination of your own experience rather than on lectures or abstract pronouncements delivered by a remote authority on teachers in general.

To discover why there are rules for everyone, the children should concentrate on observing what various members of various groups do, day in and day out. They can begin with the classroom zoo and go as far as the available books and films will take them. Discussion groups of not more than six children can center on one kind of animal or focus on a single subject. Discussion will result in a detailed description or report, delivered orally.

Talking is probably the single most important activity going on in the schoolroom. It absolutely must be seen as a life-giving medium of education, not as a distraction to be quelled.[1] Verbal comparisons can be augmented by other artistic means. When the children mime, sing songs about, or otherwise represent the actions of familiar animals, and when they see films of selected animal groups, they are continuing their investigations of roles and habits, providing materials for discussing such matters as these:

1. Behavior of parents and offspring. The children can observe household pets as well as the fish, insects, birds, and small mammals in or near the school.

2. Division of labor. A thriving ant box or glassed beehive is a help here, and scientifically accurate nature films are indispensable, especially those that show contrasts in roles according to age and sex.

3. Authority. The children should try to discover any patterns of power in the animal behavior they observe. They should determine how authority is exercised in any given group. A variety of animals must be provided, however, or the children will be taught a bad lesson in generalizing from insufficient evidence.

4. Infant dependency. The class should have many opportunities to observe the offspring of small mammals, to see films showing

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[1] See Moffett, pp. 45-66, and Chapter V of this section of the framework.

differences in the maturation rates of several species of animals, and to draw upon their own experiences as little children.

5. Community. The biological value of cooperation and community life needs to be stressed. Anthills and beehives have so long been used in this context that they may have been overworked as instructive examples for older students, but kindergarten pupils are not blasé-- they can still learn from the ant. They can discover much about family life and child rearing from seeing films about the primates and other large mammals.

Some group nouns from the family and community organization of animals should be added to the children's scientific vocabulary— words such as school, herd, pride, flock, pod, hive, band, and pack. The teacher should discover what values the children place on shelter, protection, cooperation, mutuality, and ties between generations.

Discussion of human behavior is a natural outcome or concomitant of the animal studies. The children themselves will be comparing and contrasting all the time, and thus should be led to consider questions like these:

What divisions of labor and authority do the children see in the world around them? (Home, school, and community should be covered in discussion.) Who does what and when? Who may not be "allowed" to do certain things, for whatever reasons?

How are the children beginning to see their own roles? The Social Sciences Framework asks them "to look at themselves in the group contexts to which they belong— classroom, family, playground peer group, and immediate community."[1]

Do they talk about the future? If so, what do they seem to expect their lives to be like? What occupations do they talk about? What do they say about the past?

The teacher must try to discover what rules the children think are operating in the classroom and in the school at large, as far as their observations can take them. They should have plenty of time to consider the subject and compare impressions with their classmates. Some surprises may be in store for teachers who believe that the children's vision of the classroom corresponds with that of the teacher or the administration.

As the school year advances, the teacher should continue these discussions, noting developments in attitudes toward self and society. Whenever possible, materials from films and from the children's own experiences should be brought together in social life. The children can describe festive occasions when their families and friends get together— ethnic groups all over California still hold feasts at which the food, dances, speeches, religious observances, and the like continue to have special meanings.

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[1] Social Sciences Framework, p. 43.

Note: Here as elsewhere, one must proceed with some caution where families are concerned. Orphans, adopted children, and children with only one parent, for example, may need to be protected at first with unobtrusive tact. With respect to parental occupations, snobbish or otherwise offensive remarks should be dealt with frankly and firmly. All children need to respect their parents' efforts to provide for them. Working mothers should not be disparaged, nor should any parent who has had to accept public assistance. In addition, it should be remembered that there are many communities in this state where whole families must work in the fields, where husbands and wives run small businesses, and where unattached men and women must do their best to care for children.

In the civic community, how does authority touch the children's lives? Are firemen, policemen, and crossing guards invited to visit the class, to share a holiday celebration or a meal? What do the children conceive the roles of such persons to be? When they question a policeman or policewoman, for example, what effect does the officer's remarks have upon the children's idea of the police in general? In other words, how far have the children been able to go in comparing groups with individuals, the general with the specific?

How Are People Alike and How Are They Different?

As this last question implies, the children have moved into advanced territory, one in which many adults appear unable to maintain a proper relationship between generalizations and specific instances. That very young children should begin to do so is a remarkable accomplishment and one to which the earlier activities described in this chapter will have contributed.

All the previously developed concepts are put to use in this last topic and are related to the children's own experiences. Groups and individuals should be compared. Outstanding men and women should be discussed as they appear in the myths and other tales the teacher reads, the films the class sees, and the everyday lives of the children. A conscious effort must be made to present a considerable number and variety of "outstanding" people, women and men, some of them close to home and still living. The examples chosen should not be so remote from the children's experiences and life expectations that they cannot serve to some degree as models. "Outstanding" need not be taken as a synonym for "famous," because quite ordinary people may stand out in ways that deserve admiration and respect. Mythological figures, culture heroes, and fictional characters may also serve as good models.

The connections between this topic and others in the humanities curriculum are obvious, particularly with respect to ethnic and historical studies. In fact, American and California history might very well be introduced implicitly and informally by means of stories and discussions about remarkable men and women from all classes, regions, and cultures in our nation and from the various peoples who have settled in California, including the children's ancestors.

Note: A demonstration of the responsible uses of classifying should be provided. Teachers must lead the children away from racial and ethnic stereotyping into discussions of the contributions of specific men and women to national and local life. They should tie this in with all the other suggestions about ethnic studies provided in this framework. The arts should be used to show the accomplishments of various peoples and ethnic groups.

Tools and their history is a related subject that may be within the means of some schools, again as an introduction to a study that will continue through high school and into adult life.[1] The children are using many tools from their own era and culture, and the school may have access to collections of implements from prehistoric times to the present. Such objects will help to make individuals and their occupations vivid, concrete, and impressive to the children. And the tools will dignify the creative, constructive work that they symbolize. They should not be restricted to those associated with technology.

The children should be encouraged to ask their parents and other adults about the tools of their trades, including mathematical, scientific, and artistic implements as well as those of other crafts and occupations. What tools do the adults use to make a living, to keep up a dwelling, to pursue a hobby or avocation, to create works of art, to beautify the land, to find pleasure in recreation, to make or repair other tools, to solve problems, to save labor? How far can one take the definition of a tool? Do animals use tools? What does the toolmaking capacity of human beings imply as a classifying concept? How are tools and social roles related? Are there connections between the tools individuals use and the clothes they wear?

The teacher should move freely back and forth in time and space in these and similar discussions; the children will follow easily. Prehistory does not daunt them, nor does interstellar space. They see dinosaurs and moon walkers in comic books and on TV and probably acquire some ideas about relative time and space in the process.

Unless children have been unusually restricted, they will know the block they live on pretty well. They have been observing their families and immediate surroundings since birth, and they will report about them in detail to anyone who will listen.

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[1] Social Sciences Framework, pp. 45-46.

A child can become a historian very early in his life, and his autobiography will encourage a great number of supporting activities, many of which are incorporated in this framework. In addition, it will help the child learn to value his past and to relate past to present. This project has been designed to encompass as much of the children's education as possible.

Beginning in kindergarten, every school in California should establish a new kind of cumulative record, one that consists of an annual portfolio or folder for every student. Two portfolios or folders should be made up during each school year by every student and his teacher. One of these will be taken home at the end of the year, and the other will be filed with other official records. The school folders would be transferred routinely along with other records if a student should move to another school anywhere in the state or country. The purpose of the folders would be to provide a selective, portable, year-by-year history of a student's life and achievements in the principal activities undertaken during his public school career.

Adults whose families have kept photograph albums, report cards, samples of writing, painting, and other artwork, certificates of merit, athletic awards, class pictures, or the like can testify to the powerful feelings that are aroused when they look back over their childhood and youth. In the expansive process of recollection, they often reacquaint themselves with their personal history, or are aided in understanding their growth and development, or recapture a sympathy with youth that may help them in dealing with their own or other children.

But few if any families can maintain extensive records of the physical and academic growth of their children, and comparatively few adults in our mobile society can acquire a deep sense of roots or coherence in their lives, because they lack (among other things) the materials from which to construct the outlines of an autobiography, a prospectus of their situation in space and time. No wonder, then, that some young people and adults find it hard to develop strong attachments to a community, a tradition, a culture, a national history.

The possession of a set of 13 folders will not overcome feelings of detachment, uninvolvement, and alienation in people who do not have a sense of history and community, nor does everyone have a humanist's passion for relatedness. However, one way to satisfy the basic human needs for identity, self-respect, and continuity is to compile and preserve some record of a person's life, beginning with his early childhood and continuing through the twelfth grade (and beyond, of course, if the student wishes to add to the collection).

The benefit to the schools of such a sequential, representative, and varied account is that it becomes a truer "report card" than anything we now use on a large scale. Though necessarily selective, the folders are concrete and illustrative: they contain specimens of an individual's work; they present in anecdotal form the judgments of many teachers about a student's character and achievements; and they accommodate a variety of exhibits. They should be conceived as the opposite of the check-off list and the cold compendium of abstract letter grades.

Because most writings, paintings, and other artistic creations are not produced in duplicate, a student (with the teacher's help and advice) will have to choose two examples of every kind of work to be included in the folders, along with photographs of objects unsuited to flat storage.

Every take-home folder should contain the following items, and the school version should contain all but the first two:

1. A class picture, including teachers and paraprofessionals

2. A picture or pictures of parent(s) or guardian, so that the growing child may look back and realize that adults were once young, tender, and physically appealing and that they have a history of their own, of which children are but one part

3. A picture of the student (A Polaroid portrait camera is not expensive and can be used year after year to provide a history of a student's physical appearance. A photograph at the beginning and end of every year would be most desirable but is perhaps too costly.)

4. A tape of a narrative told by the child or of a conversation with another child or of the student reading aloud or singing—a delight to hear later, very moving, and instructive to teachers (especially with respect to reading and speech)

5. One example for each of the folders of the student's painting, drawing, dictated stories, and the like and photographs or perhaps student drawings of objects too large or bulky for inclusion

6. One photograph for each folder of the student acting in a play, performing an experiment, running for office, dancing, taking part in athletics, demonstrating a skill, or the like

7. Examples of written work in mathematics, science, language arts (English and foreign), history, and the like

8. Photographs or other reproductions of work in wood and metal, cookery, industrial arts, architectural drafting, or the like as the student advances in such skills.

9. Duplicates or reproductions of awards or other citations for especially fine work, conduct, or service to the school

10. Written reports by the teachers and the paraprofessionals who have had extended opportunities to observe the student (These evaluations should be discursive and anecdotal and should include a brief account of any conferences with parents or guardians.)

The type of written report just described should be standard practice through grade six and should be considered for adoption through grade twelve. To the common objection that college admissions officers demand A-to-F grades on a transcript, one may reply that Xerox copies of written evaluations are as easy to handle as any other transcripts. And they say more, if they are honest and carefully worded, than does an array of alphabetical symbols, all of which must be interpreted in relation to the applicant and his or her preparatory schooling.

Moreover, the supposed convenience of college admission staffs is not the only standard to observe. If the public schools can offer improved means of judging their students' characters and achievements, the colleges should adjust to the new methods. Getting ready for college or for on-the-job training is not the sole motivation nor is it sufficient reason for educating oneself through the twelfth grade. Even in an articulated, cumulative program like the one outlined in this framework, the subject matters, activities, and methodologies subsumed in it have intrinsic values and an integrity of their own, which make them important for every student. A humane method of judging accomplishment is one of these values.[1]

As for the study of history, the children enter upon it in a number of ways, not all of them formal or explicit. By means of this ongoing autobiographical project, they will learn to collect documents and evaluate them with respect to preservation; to look in more than one place for evidence and resources; to think about continuities; to realize connections between their lives and those of others; and (perhaps most important of all) to feel themselves a part of history as they become progressively more aware of its characteristics as a formal discipline and of its fascination as a record of human experience.

Finally, as a contribution to the autobiographical project and the decoration of the schoolroom, every room should have a timeline made by the children and relatable to their autobiographies. It could be a paper mural running around the walls— a time-place sequence of photographs, drawings, quotations, and the like.

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[1] Some colleges have already begun to experiment with such procedures. See, for example, "College Policy on Admissions Earns an A," Los Angeles Times, June 10, 1973, Part VII, p. 6.

PART TWO
Early Elementary Education

CHAPTER I

GENERAL RECOMMENDATIONS AND GOALS

The best elementary school classrooms will look and feel so much like kindergartens that these two types of classrooms will be virtually indistinguishable as settings for humanities education. From their earliest years, children need to have around them the variety of beautiful and useful resources that typifies the good kindergarten— an environment that remains the model for the humanities program.[1]

Given the security and continuity that this model provides, children will not be put off pace by disconcerting changes in the environment. With appropriate adjustments for the physical and mental growth of the pupils, the classrooms continue year after year to be reassuringly comfortable, lively, interesting, and attractive, and the teaching staff and curriculum stay responsive to individual needs. Children who have not attended school before, or who enter late for any reason, can be more easily absorbed into such surroundings than into a strictly linear or stratified organization. After taking part in parent-teacher conferences— and, if possible, visiting the school as observers— the newcomers simply start to get acquainted with their new classmates and the classrooms.[2]

A new pupil may choose to settle into a corner with a book, sit down at a worktable, paint a picture, join a dance, watch a group of actors or readers, play house, lend a hand in a science project, sort objects into sets, write a poem or a story for the class publication, show a teacher how well he can do one thing or another, ask for help in getting into something new, or just walk around sizing the place up. Before very long, he will have become part of the life of the class. This process of introduction and infiltration goes on constantly during the first years of schooling, and teachers learn a great deal from observing the children as they go through it.

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[1] See Part One, Chapter I, of this framework.

[2] If these pupils have started their autobiographical folders at another California school, they will present them to their new teachers. See Part One, Chapter VI, final section. See also Elwyn Richardson, In the Early World, pp. 31-32, for a good example of introducing newcomers to a humanities classroom.

The various and often subtle differences among kindergarten pupils, first graders, and other elementary school pupils prevent wholesale definition of any one group. Grades, levels, tracks, stanines, percentiles, and I.Q. scores, as derived from "standardized" tests, have turned out to be less reliable sorting instruments than the judgments and evaluations of a patient and watchful teaching staff.

When these facts are fully realized, teachers are liberated from stereotypes: they can meet with their pupils as human beings. Informal testing may be used judiciously to assist teachers in arriving at or confirming individual judgments, but decisions must be based on classroom experience with each child. And such decisions are always subject to modification.

In the guidelines that follow, the early elementary years are treated as a whole. They are now seen as such in many schools and will be so regarded everywhere if early childhood education programs are adopted throughout the state. The disciplinary chapters in this part of the framework cover three to four years of work, while the interdisciplinary activities are designed to fit into an integrated curriculum from kindergarten on. For additional depth and variety of examples, the guidelines continue to depend on the books recommended in Part One for staff planning and inservice seminars[1] and on the subject area frameworks that have been published by the State Department of Education.

This passage from the Foreword to In the Early World describes what a good school can do for children:

> In this school too there was a proper recognition of the making propensity. Homo faber and homo ludens were together in the child who thought and felt. Studies and activities grew naturally out of what preceded them. New techniques were discovered and skills practiced as each achievement set new standards. In such an "integrated" curriculum the integrity of persons is preserved even more than the integrity of topics. Children recognize themselves in and through the things they make. From their paintings, their prints and their pottery they learn answers to the question "Who am I?" They are then free to respect others for their achievements and their insight because they themselves, standing amid the work of their hands, take a solid pride in their own craftsmanship or artistry.[2]

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[1] See Part One, Chapter V, of this framework.

[2] John Melser, "Foreword," in Elwyn Richardson's In the Early World. New York: © Pantheon Books, a Division of Random House, Inc., 1964, p. v. Reprinted by permission of publisher.

Recommendations: Characteristics of a Good Elementary School

Kindergarten children should take on increasingly advanced work in the easiest manner possible, without ceremonies to mark a passage from one location or type of activity to another; and they should proceed into the later elementary years in the same simple way. This style will help diffuse a sense of unity and coherence throughout a school. It may also help reduce difficulties at points in the curriculum that have been intimidating or too sharply identified with the acquisition of certain skills.

Learning to read and to do mathematics, for example, may turn into just such uneasy occasions. Far too much hard work and misery for all concerned are connected with learning to read and learning to think mathematically in our schools. Both teachers and children have been made to feel anxious about achieving literacy or competence at a certain grade level. Again, Moffett and Featherstone can provide help and assurance. They show what can be done to bring reading, mathematics, and writing (among other things) into a natural relationship with the rest of the curriculum. In a humanities program these accomplishments are acquired along with, and partly as a consequence of, becoming expert in other arts. This point can hardly be overemphasized.

Moving around, feeling, imagining, talking, and thinking— skills and capacities that all normal young children bring to school with them— are the chief prerequisites for reaching some degree of proficiency in any type of learning. Schools can help provide the conditions that keep these activities going. Children who are encouraged to use their muscles, senses, imaginations, tongues, and brains are children who also learn how to manage written numbers and words and other symbolic systems as well. Natural curiosity and the normal processes of maturation will supply plenty of energy for the task.

The same qualities prepare the children to go deeper into the territories beyond the classroom. As they grow in patience and stamina, their study trips should extend farther and farther into the community and its environs. Short expeditions can be thought of as nature walks, whether they occur in rural areas, suburban districts, or cities. The object of such trips should be to acquaint the children with the places that have been preserved or created for them to enjoy. They should imagine themselves explorers sallying forth from their base in the school, with their teachers and older students as guides.

Every environment can be sensed, examined, and described in many ways by many means. And children-as-observers can be illuminating critics of what others may take for granted (beauties as well as defects). The main part of a humanities program should grow out of the capabilities our culture gives us to know the world around us, including the part of it that is manifested in works of art.

When a school functions as a "community of artist-scientists,"[1] it can concentrate remarkable powers on the search for knowledge. Six-, seven-, and eight-year-olds, working together much of the time, should be involved in combined artistic and scientific activities. These should be conceived by teachers and pupils in such a manner that the arts and the sciences are accepted as equally creative, imaginative, or expressive, and so that both are understood to be concerned with the real or outside world.[2]

Projects and field trips can reveal the importance of connections in the children's own academic development with the realms of experience they are exploring and testing and rendering in works of art.

Mathematics, the sciences, and all the arts can be studied both together and as separate subjects in a humanities classroom, which is one reason why this framework is arranged under disciplinary and interdisciplinary headings. To quote the Mathematics Framework: "The powerful, interrelated ideas of mathematics can be found in the experiences of young children. These early experiences provide intuitive background essential to the development of later mathematical content."[3] With respect to early stages of development, the Mathematics Framework goes on to state: "Early informal experiences are difficult to categorize. In kindergarten and the early primary grades, the child builds with blocks and other materials, handles objects of different shapes and notes characteristic features, sorts and classifies objects, fits objects inside others, arranges objects in order of size, experiments with a balance, recognizes positional relationships, recognizes symmetry, searches for patterns, and reasons out ideas.[4]

Every one of these activities can be made "artistic," "scientific," or "mathematical"—and also given other attributes in a humanities program. Children who dance or try gymnastics are experimenting with balance; so are those who weigh lumps of clay for potting. Children who design, build, and furnish whole towns with blocks and other materials are involved in a wide range of calculations and inventions. Every child who speaks coherently knows "positional relationships" without being aware of the existence of grammar and syntax and also practices rhetoric, the complex art of convincing and persuading an audience. Children who recognize symmetry (and asymmetry) and search for patterns can be doing so while looking, listening, touching, tasting, painting, molding, singing, dancing, weaving, measuring, and talking— activities that should be going on throughout the school day.

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[1] In the Early World, p. vi.

[2] Ibid., pp. v-vi.

[3] Mathematics Framework for California Public Schools: Kindergarten Through Grade Eight. The Second Strands Report. Prepared by the Statewide Mathematics Advisory Committee. Sacramento: California State Department of Education, 1972, p. 18.

[4] Ibid., p. 26.

By the end of the early elementary years, we should expect children attending good schools to be doing most of the things on the following list of goals, though always according to their own natures and rates of growth. These and the kindergarten goals[1] may be taken as a single, continuous statement of ends toward which the first four or five years of formal schooling should be directed.

Goals: What Children Can Expect from a Good Early Elementary Program

- Thinking and speaking in an increasingly clear and collected fashion
- Expressing their feelings openly in a wide range of situations and by a variety of means
- Using their bodies competently and happily in a large number of indoor and outdoor activities
- Growing more and more able to show regard for others and to engage in joint enterprises
- Developing a sufficient sense of autonomy to withstand unhealthy pressures from others and to support a private life
- Cooperating with their families in running the household and with their teachers and others in running the classroom
- Expanding their acquaintance with environments outside their families, homes, and schools
- Practicing artistic and scientific skills every day
- Exploring different systems and styles of social and artistic communication
- Moving toward, and achieving, literacy, including mathematical and musical literacy

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[1] See Part One, Chapter I.

- Using several kinds of mathematical knowledge
- Extending their knowledge of symbolic systems in the arts and sciences
- Continuing to enjoy learning
- Continuing to use their imaginations

CHAPTER II

VISUAL AND TACTILE ARTS

Some children entering first grade will have had little if any formal instruction or organized experience in the arts. Others may have had quite a bit more— up to three years of early childhood education that included music, dance, drama, and the visual and tactile arts. To add to the variety that first-grade teachers must deal with, all young children exhibit the individual differences to be observed in every age group, differences that contribute to the charm of human relations but at the same time pose certain problems for the staffs of primary schools.

Most teachers know from experience how to meet this situation. With respect to the visual and tactile arts, as with everything else to be taught, they take pains to preserve or to create an environment favorable to the kinds of teaching and learning recommended in this framework and by the authorities it quotes. Good art teachers alternate individual and small-group instruction with whole-group activities that bring the class together as a body of friends and collaborators. They find out unobtrusively, by patient observation, what skills their pupils bring with them and what others they need to acquire. Then the children can be guided to do review or advanced work, depending entirely on demonstrated need and capacity.

Review carries no odium with it in art education, for children like to return to activities they may have first tried long before: they reacquaint themselves with a technique or a medium, or just enjoy themselves with a favorite kind of artwork. The newcomers can join the more experienced artists in these sessions and learn from them as well as from individual instruction. At the same time, especially talented children and those who have been to good kindergartens will have daily opportunities to go as far as they can in several media. Some six- and seven-year-olds grow quite rapidly in hand-eye coordination and small-muscle control. They may want to spend most of their spare time in artwork, and will turn out three paintings to another (just as happy) child's one, or ask to sculpt in clay all morning long, or demand to learn more about carpentry or weaving. These children can be satisfied and kept busy in the same schoolroom where others may still be making plain-weave mats or spending a good deal of time with finger paints and peg-boards.

It is also true that artistic talent is not evenly or uniformly distributed in the same individual; so the advanced carpenter may be somewhat slower at painting in watercolor, and the large-bead stringer may be slow at embroidery but quite competent at glazing pottery or composing flat collages. Watchful teachers know this and try to see that individual preferences are accommodated while new techniques and media are being presented to the class.

Given time to develop at their own rates of speed, and offered the variety of resources recommended here and in the *Art Education Framework*,[1] early elementary pupils will eventually be able to do most of the things listed under "Activities" in Part One of this framework. What they have not mastered by age eight or nine will almost certainly come to them later, when developing tastes and normal maturation may put previously neglected or unattainable skills within their reach. In any case, young children should not be hurried toward accomplishing a list of goals or be measured against unyielding norms in art education— or in any other kind, for that matter. What the children and their schools and our society need is an art education from the earliest years on into adult life that will show us all how to enjoy objects pleasing to the creator.

Recommendations

For the first few months of a term, or even for as long as a year, the kindergarten guidelines can serve six-year-olds very well if their activities are supplemented and adjusted in accordance with local conditions and individual needs. Once the children have become acquainted with the art media recommended in Part One of this framework, some projects should be based on the nature walks and other expeditions discussed there.

Teachers will have to take the local "nature" as they find it: the point is that the children are observing it, getting into it, and making use of materials and forms derived from it.[2] If ants, sowbugs, water beetles, flies, and cockroaches, for example, happen to be among the easiest-to-find insects in a locale, they should become subjects for artwork and scientific inquiry. So should the environments that favor them. The same goes for worms, snails, and gardens; tidepool creatures and rocky coves; small rodents and their habitats; city, country, suburban, and shore birds; local vegetation, including weeds and grasses; some "found objects," or junk, so-called; bark, leaves, and driftwood and other timber; shells, feathers, small rocks, and seed-pods, and the like. If there are nearby sources of potting-quality clays, they should be investigated too, as should reeds and pliant twigs for basketry. It should become a challenge and a game for teachers and children to think of ways to make use of what they have seen and found— and even photographed, if they have cameras— and in how many guises they can introduce a form, an object, a material, a sight, or a pattern into their schoolwork.

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[1] *Art Education Framework For California Public Schools: Kindergarten Through Grade Twelve*. Prepared by the Art Framework Subcommittee of the Fine Arts and Humanities Framework Committee. Sacramento: California State Department of Education, 1971.

[2] For examples from "city nature" and "country nature," see Herbert Kohl, *36 Children* (New York: Signet Books, 1967), in which the compositions and drawings of Harlem children are printed without alteration. See also George Dennison, *The Lives of Children* (New York: Vintage Books, 1969), pp. 56-58, 234-245, 260-262; and *In the Early World*, Chapter 1 et passim.

A medium or media in which a teacher or members of the community may be unusually talented or interested, local materials in great abundance, and artistic traditions and techniques still vital to the community should be used to give intensity, depth, and continuity to a single activity or a special project. More than one kind of learning can occur when children concentrate on doing one thing for quite a while. They become good at it, or at some part of it— a special process or technique perhaps— and they begin to branch out into related subjects and operations.[1] Teachers might ask themselves: how many activities can we get going with appliqué and collage, gardening, molding, printmaking, or potting, for example?

In the course of these projects, the children should have many opportunities to enlarge and to reduce the scale of a process, a set of proportions, or the applications of a medium or technique. That is, when the development of the eye and the small muscles of the hand permits them to do so safely, children should be encouraged to paint in dots and stipples, to bring quite small objects together into collages or press them into clay, to incise controlled repetitive designs on a pot or a clay plaque, to cut fine details into linoleum and wood blocks, and the like. They should be given just as many opportunities to enlarge these effects and to work alone or in small groups on such enterprises as creating wall-length murals, doing large posters and easel paintings, decorating a whole area of the classroom for a holiday or other special event, embroidering a robe or costume for dramatic play, building and decorating a puppet theater. Teachers should also suggest and show examples of ways in which large and small elements are brought together and of how all the space in a given format is considered,[2] even though it may not all be used. The aesthetic value of empty space and of bare and natural surfaces should also be examined and brought into the art program during the elementary years.

As the children continue to develop the skills and readiness for three-dimensionality, it should be explored in as many art media as possible, including photography, flower arrangement, embroidery, baking, and relief printing, as well as painting, constructing mobiles, sculpting, molding in low and high relief, and building. In how many media can the pupils produce three-dimensional arrangements? How can these productions be related to the study of mathematics and to the arts of measurement?

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[1] See In the Early World, Chapter 2, in which Richardson talks about potting and what he thinks it did for his pupils.

[2] See Art Education Framework, pp. 15-16.

Several media in addition to words should be opened to use for purposes of description.[1] The children's imaginations will be stimulated by discovering new means of describing what they see and do or by moving from a familiar mode of expression to an unfamiliar one. Many will find the visual or tactile arts more congenial, more expressive, or more accurate at times than speech. And most children will enjoy combining oral or written description with another art medium. The production of illustrated storybooks is an important part of language and art education.

Paper cutting and folding of an increasingly detailed character can be done when the children's small hand muscles and hand-eye coordination mature. The range of such activities is wide— from making the familiar garlands and chains to constructing snowflakes, paper birds and flowers, mobiles, and kites. A class might set itself the goal of decorating a part of the schoolroom entirely with paper objects, perhaps for a festival or other grand occasion or perhaps just because the children want to see how far they can take one medium.

A continuous concern with ethnic and folk arts should be related to every activity in which models, traditions, and media can be brought together. An active effort should be made to recruit the children as guides to community resources and to bring their families into the search for and production of folk art. Products of clay, paper, embroidery, weaving, beadwork, wood, leather, and metal (painted and unpainted) can be found in almost every California community.

The domestic arts should continue to be regarded as part of the humanities program. A good deal can be done with them in elementary schools, where they can remain in the general curriculum. Almost every art and activity mentioned in this section has its domestic applications; all can bring boys and girls together naturally in cooperative enterprises that will carry over into later schooling and adult life. The realms of experience in all the arts should be kept open for both sexes, according to individual interests and talents, and should be valued for their power to enrich public and private life for us all.

The so-called applied and industrial arts should also be part of the humanities curriculum. They are neither more nor less "vocational" than any other art, for human beings shape their lives and make their livings by means of or in connection with a variety of arts. It is hard to maintain exact boundaries in the adult world; they should therefore be equally fluid in the school.

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[1] For some examples, see Richardson, pp. 49-70; and Moffett, "Writing Captions," pp. 120-121.

The discussing of art is an important element of aesthetic education; it should occur continually and informally wherever the arts are practiced. Teachers should use technical terms whenever they are appropriate, so as to incorporate them in the children's everyday vocabularies and to promote accuracy in description and reference. Guessing games should be played frequently to identify art forms according to type, era, cultural derivation, and the like. These exercises should always retain the character of a game or friendly competition. The air of a formal examination or art history quiz should be avoided.

Activities Going on in the Visual and Tactile Arts Program

- All the activities listed in Part One, Chapter II, of this framework (These activities form the foundation of early education in art.)
- Extensions of the kindergarten activities as the children grow in readiness, experience, skill, capacity, and personal interest
- Activities recommended in the Art Education Framework, pages 13 to 18
- Folding and cutting paper and metals into a variety of forms; designing and executing three-dimensional forms in paper, foil, and wire
- Combining the visual and tactile arts with others in single and group projects and relating these arts to such disciplines as mathematics, body education, the social sciences, household arts, and horticulture
- Identifying and discussing the emotional content and expressive qualities of art
- Acquiring an art vocabulary by using technical terms informally in classroom discussions
- Identifying and comparing works of art in all media studied and of several cultures and eras
- Studying and developing opinions about the natural and man-made art forms in the school and surrounding community

Some Interdisciplinary Methods and Activities Involving the Visual and Tactile Arts*

If sufficient ground is available near the classrooms, the children should design, plant, and maintain a small, manageable garden of flowers and flowering shrubs native to the locality, a vegetable garden on a similar scale, or a mixed plot of ornamental and edible species. Taking due notice of subcultural differences in laying out gardens, the children should consider geometric and other shapes as well as straight lines and should handle some of the mathematical operations involved in using space. These operations might include calculating areas by approximation and by close measurement, estimating the cost of necessary supplies, predicting the three-dimensional effects of the plantings, and considering the exposure of the plot in selecting suitable species.

Gourds should be grown for use in art activities, even if they mature so late that the children who tend them do not get to decorate them or make them into rattles. Drawings and watercolors, as well as photographs, of the garden (as projected and in various stages of growth) should be encouraged to provide a visual record of its development. The products of the garden should decorate the classrooms or be cooked there, and occasional samples should be taken home. If no planting earth is available in a schoolyard, the children can try hydroponic gardening inside, a fine activity for combining the construction of planters, hydraulics, plant chemistry, measured feeding, the keeping of growth charts, and the like. Several activities associated with the gardening project as a whole can be tied in with botany, the social sciences, and local history whenever the class is ready to make the connections.

The decoration of the schoolrooms, corridors, and patios— or of corners or sections of them— can be related to the ethnic studies program through the representation of many cultures, both native and exotic. The following list of decorations by no means exhausts the possibilities:

1. Baskets, mats, and wall hangings of woven vegetable and animal fibers

2. Masks and visors from many eras and cultures, including a photographic or other display of types in use now in the United States (e.g., surgical, welding, sleep, Halloween, fencing, baseball, and industrial)

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*See also the other disciplinary chapters for kindergarten through grade three. The visual and tactile arts are incorporated with the entire curriculum.

3. Small replicas of Mexican and Central and South American artifacts, such as candlesticks, the Mexican "tree of life," coin banks of clay in fruit and animal shapes, molded bread dough sculptures, dolls, decorative plaques, beads, kitchen and dining utensils, holiday ornaments

4. Drums, rattles, tambourines, and other rhythm and percussion instruments

5. Banners and other wall hangings of considerable size

6. Articles suited to a particular season, national day of celebration or festival, family custom, or cultural tradition

7. Articles made of paper, newsprint, cardboard, raffia, metal foil, wire, felt, scraps of cloth, beads, feathers, and yarn

Mathematical forms and concepts can be allied with art instruction without straining analogies or misleading the children about either mathematics or art. Baskets, string constructions (e.g., cats' cradles), all three-dimensional objects and plane surfaces, architectural designs and other work with modules, and all enterprises that use measuring, graphing, and statistics can be connected easily in a humanities program. The Mathematics Framework suggests many ways in which the visual and tactile arts may be allied with the study of mathematics— the number line, map construction and study, and drawings, to name a few.[1]

Children who are learning to use microscopes, telescopes, and other optical glasses can derive designs from the objects they are studying and observing. For example, the abundant life in samples of pond and sea water, cell structures, birds' feathers, fish scales, seeds, insect carapaces, and the like will suggest single-form and clustered designs. At the other extreme, the sight of the heavens in photographs, telescope viewing, or planetarium displays will require imaginative adjustments of large-scale phenomena. From such observations, the children can evolve designs for fabric printing, incised and otherwise decorated clay objects, continuous-line drawings, imaginary landscapes, science displays, and so on. The schoolroom plants and animals will also supply some materials for close scrutiny.

The children should be given opportunities to abstract from as well as to represent realistically what they see and to engage in operations that enlarge and reduce proportions as they occur in nature. Sun and moon symbols, for instance, can be fashioned from many materials, and cell patterns can be adapted for mosaics.

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[1] See Mathematics Framework, pp. 9-11, 26, 27, 37, 86-87, et passim, for many examples, some of which can be related or adapted to more than one art.

A teaching staff might consider building a kiln to serve their whole school. The design and construction of the facility— from local materials and with the cooperation of teachers, pupils, and parents— is an education in itself.[1] The kiln should be one of the foundations of pottery production on a large scale, including flatwork as well as three-dimensional forms. The extensions of this activity are far-reaching: they range through several sciences and the decorative and applied arts. The products will attest to the children's talent and industry and can be featured in exhibits throughout the school and community.

"What in the World?"— a game from the early days of TV— can be revived to give children playful practice in identifying art forms, conventions of decoration, place and time of production, and the like. The teaching staff can gather a broad collection of artifacts to represent several cultures, both domestic and foreign— a collection that can be supplemented by films, photographs, reproductions, and other aids. When the children are gathered in circles, the teachers can hold up or otherwise present in succession the objects chosen for identification that day. Drawing upon its experiences in art and the social sciences, the class will consider what the object is and "where in the world" it was produced.

Small-to-medium-size objects that can be held in the hand and turned around easily work best, but photographs, slides, and films can provide interesting additions to the supply of exhibits. Once in a while something made by a member of the class should be introduced, and the same standards must be used in its identification as in that of the other objects. While the game goes on and the decisions are being made (and afterwards when the teachers open out the discussion), the children will be gaining practice in the skills of comparison and contrast, in the ability to assess a whole or a configuration of traits that they may analyze later, in deductive reasoning, and in cooperating with classmates to arrive at a judgment that must be defended in reference to observed facts.

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[1] Richardson, Chapter 2, et passim, is an excellent source of practical wisdom in his discussions of the uses of potting at Oruaiti School.

CHAPTER III

BODY EDUCATION

As children continue to study their bodies and to use them in all kinds of exploration and movement activities, the emphasis should remain on developing respect and admiration for the body, on building good health practices, on refining movement and efficiency skills, on communicating through bodily movement, and on enjoying movement of all kinds. The attempt to combine mental work and bodily movement in an interdisciplinary humanities curriculum continues just as consciously through the early elementary years as it did in kindergarten. Elementary teachers can improve their teaching by keeping in mind the young child's innate sense of movement (the kinesthetic sense) when planning many kinds of classroom activities.

Just as the language arts should not be allowed to degenerate into something called "English" and departmentalized away from their origins as expressive arts, so the education of the body in all its capacities should be saved from becoming something called "P. E." This subject is far too often separated from the imaginative, affective, and intellectual lives of children and is confined to the schoolyard and to physical competition. Physical education at its best goes beyond the coaching of a few physiological paragons, the supervision of the outdoor play of overlarge groups of children, the instilling of a "Little League" spirit in the young, and the taking on of the so-called "disciplinary problems" of a school.

Properly conceived, physical or body education is a civilizing experience for all human beings. It provides enjoyable outlets for physical and psychic energies, and it channels aggressions into manageable, socially tolerable activities. In the art forms called games, body education calls upon and satisfies a variety of human needs— needs for rule-making and patterning, for constructing codes of conduct, for acting out old rituals of hunting and battle in safe forms, for imagining new ways of working with received conventions, for stretching and testing one's body, for achieving a goal alone or in company with others, and for having a good time.

Recommendations

Children are curious about their physical world and enjoy the "here and now." A well-conceived body education program for the early elementary years should therefore provide opportunities for a multitude of experiences that make use of emotional outlets and interests that are important to the pupils. Doing things, going places, exploring, collecting, feeling— these are the activities that early elementary age children enjoy most. Capitalizing on all these interests should be one of the aims of body education.

Children should take part in the planning of their daily programs with the teacher. They will become increasingly independent and better able to guide their own learning experiences as they plan activities from day to day. Body education provides endless opportunities for planning by both children and teachers.

Pupils in early elementary school are gradually learning to become part of a group, to enjoy organized activities, to make friends, and to extend their worlds beyond their homes. Body education experiences should encourage the socialization provess by offering group and leadership opportunities.[1]

Bodily expression and dance should be a major part of the curriculum. During these developmental years, children are increasing in ability to express and communicate new ideas and exciting occurrences in movement. The central dance concepts of space-time-force[2] provide the basis for expressive and communicative programs. As an example, activities to develop the concept of force could progress like this:

Grade One: Exploration of sudden actions of the whole body and parts of the body; exploration of sustained actions of the whole body and parts of the body

Grade Two: Exploration of ways of using sudden and sustained action; exploration of ways to combine the actions

Grade Three: Development of the use of sudden and sustained actions in small groups

In the beginning children explore space, time, and force as separate concepts. And even though teachers must be aware that these elements are interrelated, it is possible to explore them separately so that the characteristics of each can be "inwardly felt." With increased movement experiences, children will gradually become aware of the interrelationships and unity of these basic concepts.[1]

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[1] Gladys Andrews, Creative Rhythmic Movement for Children (Englewood Cliffs, N.J.: Prentice Hall, Inc., 1954), pp. 3-7.

[2] See Part One of this framework, Chapter III.

> An aesthetic awareness of movement requires a kind of sensitivity that develops gradually from experiencing and feeling. Through the infinite uses of space-time-force, children come to realize that hands, feet, and head are capable of moving at different speeds and with different intensity, that the torso can show heavy and light movement, and that the whole body can speak for them as an expressive medium. Just as no two children talk in the same way, with the same inflection, intonation, or use of language, so no two children move alike. . . . the success of a movement experience depends upon a child's unique ability to conceive of space-time-force in relation to his own body, and to control these elements imaginatively. In so doing he learns that he can impose an order upon his environment and that he can speak through emotional forms that have a larger scope than self-expression.[2]

Imagery is a powerful catalyst of children's bodily responses. The richest sources of images are the children's own experiences because these offer the most meaningful associations.

> Calling upon a child's imagination to bring forth his own ideas opens his growing sensitivities to a new level of awareness. Direct, immediate experiences in everyday living also provide sources which are, in many ways, richer than vicarious experiences derived from books. By allowing a child's imagination to be the focus of imagery, we can introduce broadly defined situations which leave both the problem and its exploration up to him. . . . suggest seasons of the year, because, having both sensory and narrative content, they may enrich a social studies program. . . .[3]

Images presented by the teacher can be used as a point of departure for the children's own ideas, but they should be carefully chosen to stimulate the desired kinds of movement. Imagery should encourage a variety of bodily activity, stimulate emotional responses, and encourage a varied use of space.

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[1] Geraldine Dimondstein, Children Dance in the Classroom (New York: ©Macmillan Co., 1971), pp. 17-21. Reprinted by permission of publisher.

[2] Ibid., p. 22.

[3] Ibid., p. 222.

> Questions should be posed which allow for the widest imaginative possibilities, such as, What are the special qualities of spring? Fall? What are the very special things that happen in winter? Summer? Whether one season is chosen by the entire group or whether each child selects the one that has particular associations for him, the story or dramatic aspect emerges from within the improvisation of the movement itself.[1]

Bodily and verbal languages should be combined inventively in "dance plays," poetry-mime activities, and interpretive presentations of children's stories. Teachers should interrelate all the forms of human communication in such activities. Children can choose a favorite story and then select some favorite passages from it and begin their individual interpretations in body language. Dance plays can be composed in small groups and performed for the rest of the class.

Pantomime gives pupils a chance to portray a character through gestures. And if children have a rich store of movements to draw from, their interpretations will be original. If they have not had much opportunity to explore movement, they will copy their classmates in their attempts to please the teacher.

By using poems, songs, stories, and pictures, the teacher can point out many ways to represent one thing, such as a butterfly, a tree, or a giant. However, it is important to avoid building stereotyped images and concepts. To help solve this problem, a game can be played in which the children guess what is being imitated. This will encourage precise movements as well as provide opportunities for observation. Pantomime based on imitation and precision can be an easy transition from conventional gesture, whereas dance activities involve self-expression and abstraction.[2]

> . . . when a child "acts out" a character in a story, his interest is to simulate that character as closely as possible. In so doing, he is attempting to represent someone other than himself. Movements in this case are designed for storytelling and the focus is on their narrative, descriptive aspects. Thus, pantomime deals with the specific nature of a role or action which must be communicated and understood by an audience in terms of what is being done and who or what is doing it.[3]

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[1] Ibid., p. 223.

[2] Vera Gray and Rachel Percival, Music, Movement and Mime for Children (London: Oxford Press, 1962), pp. 37-42.

[3] Dimondstein, p. 219.

Moving to rhymes requires body control and helps build children's verbal vocabularies. Rhymes will elicit movement responses if they provide mental images that are familiar to the children.

Round your back over and bounce like a ball.
Lift your back up and sit up so tall!
Put your hands on the floor . . . look back at the wall.
Take hold of your foot . . . curl up very small.
And that is all! OH NO . . . take a FALL![1]

Children can follow a teacher-initiated pattern to this rhyme and find a creative way to "fall" at the end of the piece, or the entire rhyme can be interpreted in individual movement patterns.

The rhythms of words, phrases, and sentences provide innumerable patterns for body movement. Everything we say has a rhythm pattern. The sound patterns of the children's names and of the names of months and days of the week or of children's own phrases can be clapped out, tapped to on the floor with fingers or toes, and marked out in the air. The children can be divided into two groups and take turns, or they can sit in a circle and pass from one child to another with each child using a different body part in marking the time. The acting out of the pattern can move to the feet in walks, hops, and jumps; or part of the pattern can be acted out by the feet while the other part is done by the upper torso and arms.[2] As children move rhythmically, they should be aware of different uses of space, levels, and body shapes.

Musical rhythms, tempos, and melodies should be explored and responded to in movement. It is important for children to feel rhythms and respond to them naturally with their bodies. The teacher should guide (though not prescribe) these rhythmic responses to promote muscular control and coordination. These experiences will lay a foundation for later learning in music about meter, dynamics, and structure.[3]

Certain observable behaviors of children who are engaged in creative body activities provide significant insights that will help in evaluation.[4]

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[1] Virginia Tanner, Come Dance with Me (Waldwick, New Jersey: © Dance Records,Inc., 1964), pp. 2-5. Reprinted by permission of the author.

[2] Ibid., pp. 12-13.

[3] See Music Framework for California Public Schools (Sacramento: California State Department of Education, 1971), pp. 22-25.

[4] Geraldine Dimondstein and Naima Prevots, Development of a Dance Curriculum for Young Children (Washington, D.C.: Central Atlantic Regional Educational Laboratory, 1969), p. 4.

Teachers should use the information gained from individual evaluations to determine how the children are feeling about their bodies and for further planning of movement activities in which the pupils need additional experience. Too often, simply asking the questions is the end of evaluation.

The following is a sample evaluation questionnaire that may be helpful to teachers involved in body education:

1. Emotional involvement (Evidence that a child is motivated)
    - a. Does the child continually participate in movement activities?
    - b. Is the child increasing in ability to initiate ideas for movement exploration?
2. Focus on a problem (Involves concentration in using imagery and lesson concepts to structure movement)
    - a. Is the child persistent in exploring many ways of using his body in an activity?
    - b. Does the child give a wide variety of movement responses to a problem?
    - c. Is the child increasing in ability to sustain an activity in relation to his age and psychomotor development?
3. Development of an idea (Creating movement forms based on space-time-force concepts)
    - a. Does the child demonstrate an ability to respond to new movement ideas?
    - b. Is the child increasing control and coordination of large and small body parts when expressing himself in movement?
    - c. Is the child demonstrating the ability to evaluate his own movement responses?

Each child responds to movement problems according to his own ability and will reveal in such responses all kinds of attitudes to himself and his understanding or misunderstanding of his body. Evaluation should sensitize the teacher to the children's attitudes and feelings about themselves and should be done in relation to each child's physical maturation level, self-image, and movement abilities.

The problem-solving technique can extend to apparatus use, small equipment activities, and development of ball-handling skills.[1] The movement problem for a particular lesson is established by the teacher, but there is no standard method for solving it. Problems should be stated so that multiple solutions that cover a wide scope of ability levels are possible. This will enable each child to solve the problems to some extent. Increasingly complex challenges and problems will encourage progress and will maintain interest and motivation. Selected Elementary School Physical Education Activities should continue to be the basic guide for object control activities and games.[2]

When children perform various activities, such as work on apparatus, stunts and tumbling, ball-handling games, relays and running games, parachute and trampoline activities, and rope activities, the emphasis should be on developing their body perceptions and feelings, balance skill, and gross and fine motor coordination. Obstacles to learning should not be placed in front of children by emphasizing rote learning of a skill, for this jeopardizes the building of children's confidence in moving and the development of positive self-concepts. The learning environment should encourage children to attempt new object-control experiences without fear.

> Take, for example, the concern of both the adult and the child because the child is a "one-footed" skipper. Such approaches as teaching the child to hop first on one foot and then on the other focus attention on technique, and he becomes self-conscious and more removed than ever from the goal. Skipping has to do with the feeling of lift in the body, reaching to the sky. If the adult focuses on this, and takes the child by the hand, skipping with him and taking attention away from his feet, it isn't long before he becomes a "two-footed" skipper.[3]

Children's own concepts of what they are ready for are much more valid than any prescriptions found on a grade-level chart of physical development characteristics. Pupils who are motivated have a self-teaching power that should never be underestimated.

Constant reevaluation and observation of children's movements is extremely important. By the end of the third grade, pupils should have positive body images, the courage to attempt new activities, and honest ideas about their own capabilities.

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[1] See Part One, Chapter III.

[2] By Jack Capon and Jack Evans (Hayward, Calif.: Office of the Alameda County Superintendent of Schools, 1971).

[3] Emma Sheehy, Children Discover Music and Dance (New York: © Teachers College Press, 1968), p. 106. Reprinted by permission of publisher.

Activities Going on in the Body Education Program

- All those activities listed in Part One of this framework, Chapter III. (These activities form the foundation of early elementary body education activities.)
- Activities recommended in the Drama/Theater Framework, pages 30 to 46, and in Parts One and Two of this framework, Chapter V, "Drama and the Language Arts"
- Activities recommended in the Physical Education Framework, 1973, pages 15 to 17.[1]
- Vigorous activities conducted for short periods of time alternated with periods of conscious relaxation
- Testing the bodies of classmates for relaxation of muscles
- Balance awareness activities involving balance beams, apparatus, and locomotor movement (e.g., hopping, jumping, leaping)
- Posture exercises while sitting, standing, and moving (e.g., balancing with various parts of the body touching the floor, sitting cross-legged)
- Measuring body heights, weights, and pulse rates
- Learning some of the basic functions of the main body organs and some human anatomy
- Studying the body-gesture patterns of various cultures
- Learning simple folk dances and studying the importance of dance in various cultures
- Learning some dance movements of various native American peoples
- Working alone and in small groups in movement exploration activities with music or accompaniment

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[1] Physical Education Framework for California Public Schools: Kindergarten Through Grade Twelve. Sacramento: California State Department of Education, 1973.

- Using basic locomotor skills learned in individual movement sequences (The children should progress to the combining of two or more locomotor movements.)
- Evaluating personal creative movement patterns and those of classmates
- Creating dance plays and poetry-mime presentations (including presentation of nursery rhymes) for other classes and for parents
- Moving with control to sound patterns in words and phrases
- Pantomiming the work activities of various occupations
- Improvising movement patterns with concentration on one idea, emotion, or concept that is to be communicated to others
- Exploring the dance concepts of space-time-force separately and combined in a movement problem ("Can you put as much force in your arms as a strong man does who is pushing two pianos apart?")
- Learning how to accompany classmates' movements with simple percussive instruments
- Nature walks, weather films, discussions of how plants and animals move, and trips to the zoo to increase awareness of movement in nature
- Studying the importance and role of body movement in human life (e.g., in work and leisure)
- Drawing, painting, and sculpting some movement patterns of human beings, plants, and animals
- Using body movement as a way to enhance learning in all subjects
- Bilateral motor activities, such as bouncing a ball with two hands or hopping on each foot alternately
- Moving with skill on all playground apparatus
- Kicking, throwing, rolling, balancing, and catching balls of various sizes and progressing to simple ball games

- Rope activities, progressing from jumping, hopping, and the like over stretched ropes on the ground to skipping rope with one foot and then with two feet
- Participating in relays, running and tag games, and circle games
- Playing "Simon Says" using body parts individually

Some Interdisciplinary Methods and Activities Involving Body Education*

The concept that man moves from various purposes in life as well as in various ways has many implications for body education studies. Human beings have always used their bodies for three basic reasons: (1) to work, to accomplish something— thus, it is important to move skillfully and efficiently; (2) to express ideas and feelings— this expression must be clear and controlled and must recognize the expression of others; and (3) for recreation— fun, celebration, rhythm, competition, and aesthetics.

The idea that individuals must use their bodies to accomplish something can be assimilated through movement exploration. Work in the home, such as building, washing, cooking, gardening, and cleaning, can be clearly understood by children who act out the movements needed to perform the activity. In addition, a child or a small group may perform a work movement, and the class can guess what is being represented. The common second grade unit, "Community Helpers," can be exciting when small groups of children present what they have learned about a community helper through a movement dramatization.

Developing a broad perspective of various cultures is a concern of the humanities that can be accomplished through bodily activities. The study of movement variations (in dance, sports, gesture) among cultures can take advantage of styles that culturally different children bring to school. For many of these children, there is no separation between cultural life and daily experience. And while middle-class children generally have the opportunity to participate in dance or music classes, cultural minority children in low-income areas make up songs and movement games that are based on whatever material is available in their environment. Brick walls, sidewalk cracks, broom handles, and tin cans can be their drums and their toys. It should also be remembered that, because of cultural traditions, some children are free in their physical style while others control bodily and facial expression. The variety of attitudes toward the body should be considered in all movement activities.

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*See also the other disciplinary chapters. Body education is incorporated with the entire curriculum.

Having briefly studied some national dance styles in kindergarten, children can learn some simple folk dances from other countries. La Raspa (Mexican Hat Dance), the Hora (from Israel) and Three Meet (from England) are appropriate for second and third graders. Native American dance styles can also be explored in cultural studies.

Health

It is important to develop children's awareness that good health depends partly on clean air and unpolluted water. This concept can be integrated with social science units on community and family living as well as with ecology studies.

It is more critical than ever in our age of tension to help children acquire the power to relax. This power gives the body the ability to move easily and economically. Children must develop respect for the needs of their bodies just as they learn to handle musical instruments with care. Playing soft music will help in beginning experiences, but the ultimate aim should be relaxation through the feeling in the muscles themselves rather than through any outside stimulus.

In a reclining position on the floor, children can test body parts for relaxed muscles. Legs and arms can be individually lifted just slightly and then gently dropped. Then the whole body is turned from side to side, letting it rest with a feeling of weight against the floor. The children can test each other to judge degrees of relaxation.

Relaxation begins with the physical being and extends to the mind. As children advance in body relaxation, a short, daily period becomes not just a break from work but also a time to gather thoughts and gain physiological and psychological force.[1]

Science

Teachers can help children understand some of the basic concepts of science by encouraging imaginative play and dramatization. Laws of motion can be demonstrated through movement. The principle of action-reaction can be developed by children who are pretending to be riding on scooters by pushing back against the ground with their feet in order to move forward. This activity can extend to study of how a rocket pushes against the launching pad with terrific force.[1]

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[1] Ann Driver, Music and Movement (New York: Oxford University Press, 1958), p. 16.

> The game of "statues" often played on the playground illustrates the principle of centrifugal force. A child holds one hand of another child, and spins him around several times. When he lets go, the second child flies off into "space " and must remain in the position he stops in. The child who spins the others must do this for each member of the class. Then he must choose the best "statue" to be it. If the teacher makes use of this activity to explain centrifugal force to her class, they will easily relate this principle to other areas where it functions.[2]

Body joints can be compared to hinges in the motion that allows us to "close" and "open." We "open out" to stretch our muscles and spines, and "close in" like sow-bugs, balloons that have slow leaks, or folding chairs.

All kinds of animals that children see in visits to the zoo or farm and read about in their basal readers and library books are fun to use as images for movement study. First and second graders are fascinated with animals. Teachers should therefore focus some attention on the qualities of the animals and their movements for study and interpretations. Moths and butterflies emerging from cocoons can be dramatized— the gradual opening of the wings, the soft slow movements as the wings are dried, and finally the taking off in flight.[3]

> . . . the intent is not to move like an elephant, a swan, a giraffe. Rather, children must sense in their bodies the qualitative aspects of the movement by exploring the shape of the animal, the weight of its body as it moves through space, the use of body parts for different types of locomotion, and the feeling of moving in a special way.[4]

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[1] Betty Rowen, Learning Through Movement (New York, Teachers College Press, 1963), pp. 47-49.

[2] Ibid., p. 49.

[3] Ibid., p. 53.

[4] Dimondstein, Children Dance in the Classroom, p. 219.

CHAPTER IV

MUSIC

Everything that was said in the kindergarten section of this framework about music holds true for the elementary years as well. The physical setting, the place of music in humanities education, the attitudes of teachers toward teaching music, the spirit and organization of the classroom—all are governed by the same principles and have the same goals. Indeed, in good schools there will be few discernible outward differences between kindergarten and early elementary school music programs, for the children will already have come together for many activities and will have heard and performed music from their first days in school.[1]

The classrooms will continue to sound attractive. The music heard in them is an essential quality of the environment, helping to set the style of instruction as well as constituting part of what is being taught. As the children move deeper into the curriculum, music accompanies them into every area of study. Not a single subject matter covered in this part of the framework can be taught without some help from or reference to music, and this includes mathematics, on which music itself is partly based.

The services of a full-time general music teacher will be required to accomplish all that should be done with music in a humanities program. Instruction in listening, singing, and playing instruments—in classes, in small groups, and individually—should increase year by year for all pupils. Children who really get into an art and master some of its techniques and processes will learn more from a humanities program than children who are kept at a distance from the instruments and materials used by artists. Six-, seven-, eight-, and nine-year-olds are more capable than some of their elders may realize of playing instruments and singing with an increasing awareness of musical structures.[2] If their natural talents and their eagerness to learn are encouraged, these children will go into the later elementary years and high school with a solid preparation in music and with the desire to keep on with their musical education.

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[1] See Music Framework for California Public Schools (Sacramento: California State Department of Education, 1971), p. 56.

[2] See the Music Framework, pp. 49-54, for a discussion of the wide range of activities suitable for young children.

Recommendations

The kindergarten guidelines presented in Part One, Chapter IV of this framework should be used as an operational base for the years that follow. All the activities suggested by those guidelines will suit most six-year-olds, and the interdisciplinary projects described have a potential life span of several years, because they can be extended and varied as the children mature.

The Level I recommendations in Chapter II of the Music Framework and on pages 49 to 54 of Chapter IV of that publication should also be consulted by planning committees, classroom teachers, and music specialists. The recommendation that Orff-Schulwerk: Design for Creativity be provided to all teachers bears repeating here. This chapter depends in part on the principles and activities outlined there, especially on pages 81 to 94.

In the early elementary years, the range of specifically musical instruction can be broadened while music is being integrated with other kinds of learning. The children should be encouraged to try out the musical instruments available to the class and to become proficient at playing one or more of them. This process should continue through the later elementary years. A child does not have to be unusually gifted to play capably on simple rhythmic and tonal instruments and to progress to more sophisticated instruments as the hand muscles develop in strength and reach. Performers learn a great deal about music as a result of playing it themselves— more than they can discover through any other type of instruction.[1] They also come to recognize the value of music as an expressive art and as a vehicle of the imagination. They learn that music can be a source of pleasure throughout life.

Singing and vocal education should follow a similar line of development, with due attention from teachers to the recommendations and warnings presented in the Music Framework.[2] Group singing that involves the whole class and subsections of it should occur almost daily and should go beyond the worthwhile purposes of recreation and entertainment. This activity should promote musical learning as well by showing the children how to listen to what they sing, how to understand the structure of a song, and how to appreciate the relationships among the voices in group singing. Part singing is especially suited to the vocal skills and social development of young children because it provides opportunities for individuals to sing alone at times and yet to retain the support and comfort of the chorus.

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[1] See Music Framework, p. 52.

[2] Ibid., pp. 50-51.

An integrated curriculum can draw upon the full resources of music and extend them to every child in a wealth of activities, implicitly teaching the children and their families to regard music as a necessary, natural part of a general education, rather than as a special treat for a highly talented few. Such expectations can supply a motive force for maintaining continuous instruction in music, and elementary teachers can develop methods of interdisciplinary instruction that will influence curriculum planning through the sixth grade and into high school.

An equally conscious effort should be made to continue involving the children's families and the musical community in the school program. Amateur and professional musicians should visit the school frequently. They should serve as occasional aides and instructors in their specialties, in addition to giving performances for and with the children. Small groups should be sought out, with the children themselves acting as guides to community resources. And after a performance, the members of such groups should be asked to tell the class how they learned to work together while keeping up their skills as individuals. In fact, every visit from outsiders can be planned to include informal discussions with the class. It is exciting to talk to real performers, to experts. These people can bring their art into the lives of the children, thus helping to reduce the distance between skilled adults and beginners.

High school and college groups are another community resource—mariachi bands, jazz combos, pop music singers, small brass, woodwind and string ensembles, glee clubs, and the like. These students can be wonderful aides, flattered to be asked to help and capable of getting close to young children. Since they are often composers and adapters as well as performers, they can help stir up or keep alive the children's creative abilities.

The informal composition of vocal and instrumental music occurs naturally in early childhood wherever creativity is valued and the conditions that support it are maintained. A humanities classroom provides innumerable occasions for musical invention.[1] Teachers should anticipate opportunities for musical expression in such areas as dramatic play, the language arts, and body education and should give the children's music-making talents an outlet and a chance for application in many different contexts. Musical composition can also be encouraged in relation to puppetry. Singing, playing, and making rhythmic patterns through another creature will often bring out a shy child by providing a mask or a projector that the child may need.

Dancing should continue to be a prominent feature of music education, and the children should feel free to engage in the dances they learn at home and in their neighborhoods. "Social" dancing of an artificial, formal kind is to be avoided, but the solo, couple, and group dances that some children learn in many subcultures should be introduced to the whole class. Again, the children's families may produce talented adult instructors and aides. Some folk dances still performed in California require a good deal of skill and practice. Hence, a parent or a grandparent may be more accomplished than a younger person and may be used to teaching and dancing with children at home or at fiestas and other celebrations. Light-footed grandmothers and grandfathers taking little children through intricate steps, clapping out the rhythms, and singing the songs that sometimes accompany the dances make a beautiful sight, one that we should see more of in our schools.

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[1] For examples, see Orff-Schulwerk, pp. 64-70.

Although the pupils will be trying out new things, they should also be allowed to return to familiar activities that have given them pleasure and a sense of accomplishment. They should have time to repeat and practice favorite songs and dances, to recall what they did when they were five and six and are now doing much more capably. This kind of "going back" is a way of reinforcing a skill and of building self-assurance for the next surge ahead.

A child who breaks spontaneously into song, or sings a line in a refrain, or plays an instrument alone, or has the poise to show a dance step to the class is an example of the warmth and freedom that exist in a good school. But such actions are quite different from required solo performances that may embarrass or threaten a shy child or that may encourage showing off in one who is already inclined in that direction. Therefore, for a number of social and psychological as well as musical reasons, sustained solo performances should be kept to a healthy minimum in the elementary years.

Activities Going on in the Music Program

- All the activities listed in Part One, Chapter I, of this framework (These activities form the foundation of early education in music.)
- Extensions of the kindergarten activities as the children grow in readiness, experience, skill, capacity, and personal interest
- Activities recommended in the Music Framework, pages 9 to 31 and 47 to 56, and in the Orff-Schulwerk sections already cited
- Exploring the sound ranges of the classroom instruments and making increasingly inventive use of their possibilities
- Seeking out new ways of making music; inventing and constructing instruments
- Learning to play one or more instruments in the classroom collections

- Listening and performing occasionally with older children, adults, and artists from the community
- Learning about the rhythmic processes of the human body; for example, finding the pulse-points on the body, listening to heartbeats on a stethoscope, and observing rates of breathing before and after exercise
- Attending musical events that allow for some participation of young children and that are within their attention span
- Attending and participating in events at which the arts are brought together; for example, community festivals and pageants, "pleasure fairs" for children, puppet shows, and special entertainments at public parks
- Acquiring a vocabulary of musical terms by using such terms informally in classroom discussion

Some Interdisciplinary Activities and Methods Involving Music*

Every feature of daily life in a classroom provides materials and occasions for musical invention. Songs, chants, instrumental improvisations, rhythmic movements, and combinations of vocal, gestural, and instrumental elements can be created from the study of nature and literature and from the artwork produced by the children.

Repetitive sounds and cadences made by birds, insects, water, and wind will suggest patterns for poems and chants, onomatopoeic sequences, songs with incremental choruses, instrumental mimicry, and the like. When the children go on nature walks, they should listen for nearby and distant sounds and then weave these sounds into songs, both when they first hear them and later on. (Creating art from remembered stimuli as well as from immediate observations is important in aesthetic education.) The children may want to collaborate on a chant that they can march to for a while or add a line at a time to a nonsense song as they walk along. Clapping, finger snapping, heel stamping, imitating a windmill with the arms, and other rhythmic movements should accompany the singing whenever such actions add to the spirit of the occasion and help to release physical energy.

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*See also the other disciplinary chapters for kindergarten through grade three. Music is incorporated with the entire curriculum.

In Orff-Schulwerk, "magic play" is recommended for its power to stimulate the imagination, engender musical composition, and unite several kinds of activities.[1] The authors note that in Mother Goose "many rhymes begin with such opening lines of invitation to magic, as 'If I . . .'; 'When I . . .'; 'As I . . .'"[2] The possibilities for "ritualized magic play" are considerable— miming, dancing, chanting, and counting, and improvising songs, stories, and poems. The mnemonic devices built into such creations will help strengthen the memory and reinforce the several kinds of learning that are occurring together.

In Wishes, Lies, and Dreams: Teaching Children to Write Poetry, Kenneth Koch presents dozens of poems written by children who learned from him how to use "open lines of invitation to magic" as organizing devices. His methods can be adapted for children who are too young to write down their compositions.

All poems produced by a class should be considered potential lyrics for individual and choral singing. By age eight some children will be able to read and write simple musical notations, and they should be encouraged to include some of their own songs in their take-home folders.

The tonal range and the appearance of musical instruments offer many possibilities for imitations of human speech, dances, characters in stories, and sets of contrastive features, both physical and metaphorical. Following are some examples:

1. Orff-Schulwerk suggests "tonal-painting of moods" with different types of instruments and contrasts between wooden and metallic sounds and natural and mechanical imagery.[3]

2. The use of instruments to create "conversations" will increase as the children become skilled in suiting wooden and metallic instruments to a "character" or "speaker." Small groups of seven- and eight-year-olds can begin to orchestrate little dramas by this means, gesturing and playing their instruments to create story and character.

3. The instruments themselves are excellent subjects for descriptive and imitative songs, nonsense rhymes set to music, characters in dance-mimes, and symbols in artwork.

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[1] Orff-Schulwerk, pp. 67-68.

[2] Ibid., p. 68.

[3] Ibid., pp. 68-69.

4. Contrastive sets with implications for instruction in the language arts, mathematics, and body movement can be exhibited musically. Contrastive sets might include high/low, shrill/mellow, long/short, loud/soft, hollow/solid, metallic/wooden, near/far, single/clustered, staccato/sostenuto, before/after, and unit/series.

Seven- and eight-year-olds can combine the arts and sciences in productions of their own creation. Depending on the natural and man-made environments accessible to them through films, photographs, reproductions, and personal experience and observation, the children can find a scene or a series of events that will evoke a dance-mime to music. The following are examples of interesting environments and what can be done with them:

1. A tide pool or an aquarium. The children can study such a place in life or in films and recreate or represent it in some way with props and other materials. They should observe and recall the coloration, forms, habits, and movements of the plants and creatures and mime them. They can select or invent music that harmonizes with the tidepool or aquarium world and with the dramatized actions based upon it. Note: the aesthetic possibilities of silence and stasis ought also to be considered. How can a child "be" a rock? What might a rock say if it could speak or sing? How might it move if it could? What combinations of sound and silence can express the movements of water? What blends of paints can represent its various colorations? What causes water to take on the colors we see?

2. A supermarket or neighborhood store. The pupils can mime the movements that they notice in such a store; the production should be built from their perspective. They can engage in such activities as finding a parking place, following or helping their parents, pushing baskets, or doing the marketing themselves. They might select or compose music, songs, and rhythmic sequences built around the characteristic sounds, both human and mechanical, that they have noted. The teacher should develop any contrasts between the actions of adults and children that the children have observed. Also, have the pupils notice how many musical instruments or toys are sold in the markets frequented by the class. There can then be a discussion of the ways in which other objects for sale might be used musically.

3. Any place where children play— schoolyard, playground, vacant lot, city street, or sidewalk. The class can discuss some of the characteristic sights, sounds, games, and social groupings according to age, interest, expertise, and authority. Which of of these elements can be developed into pantomimes involving

> individuals and groups? Which games are preceded by or based on songs? Which can the children create songs for? How many counting rhymes do they know? Can they mime a ceremony like choosing sides for a baseball game? If the class is ethnically mixed, what varieties of games, chants, songs, rules, and other codes of behavior are represented? Does every child know the words to the singing games? When the children are seated quietly in a circle and blindfolded, how many musical instruments can they recognize by sound alone? How many instrumental families do they recognize?

Chart- and graph-making can be based on first-hand observations and measurements of bodily rhythms.[1] The children should be taught to find their pulses in wrist and neck, to time them accurately by the teacher's counting or by the clock, to dictate or write down the correct results, and to cooperate in drawing a chart that shows the pulse rate of every child in the class. The process should be repeated at agreed-upon intervals throughout the term. Measurements can be taken before and after exercising and at different times of the day if the class decides to enlarge the project. The children can also be shown how to find and count their heartbeats by means of a stethoscope and to measure their rates of breathing before and after exercise. These results, too, can be entered on a chart or used to construct a graph. Some of the relationships between singing and breathing can be discussed, and some instruction can be given in the proper phrasing of songs, in production and control of sound, in careful use of the voice, and the like.

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[1] See Mathematics Framework, pp. 74-77, for other suggestions and examples.

CHAPTER V

DRAMA AND THE LANGUAGE ARTS

Early elementary instruction in drama and the language arts pursues the course laid out in the kindergarten section of this framework. It proceeds from the basic assumption that since there are reciprocal relations between dramatic action and language and between reading and writing, practice in one will increase competence in another.[1] Instruction of this kind therefore requires interdisciplinary activities that involve many forms of gestural, spoken, and written communication.

When children hear books read every day and make up their own stories and poems, tell them to others, act them out, dictate them to teachers and older students, sing them, print them in class readers, and take them home for further exhibition, they must constantly cross the lines between "specialties." They are moving among modes and from oral to written expression as if all of these were parts of one terrain with no psychological or institutional barriers to separate them. Doing this in the normal run of the school day, children gain confidence in their abilities to communicate, using their bodies or books or writing instruments according to need and aesthetic choice.

To young children with this attitude, literature and literacy mean action. They expect school to be a place where they can keep on doing and performing. To them, being read to and learning to read are essentially dramatic events that mean interpreting language, projecting a narrator, giving voices to characters, engaging an audience. They employ dramatic play and miming as silent languages. By means of printing and writing, they turn sounds into readable marks— a code. When they read, they reinterpret these symbols into speech. One thing becomes another and then reverses itself again, with the children in command of the changes. No wonder they look forward to going to school: they expect to perform marvels there. And when conditions are right for them, they do.

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[1] See Part One, Chapter V of this framework for background and supporting evidence for this statement.

Recommendations

The teaching staff should continue to study the books recommended in Part One, Chapter V of this framework. For combining drama and the language arts and for teaching children to read and write, Moffett offers as complete guidance as can be found in one source. The first two chapters of his book should be reviewed, especially if new teachers, parents, and aides have entered the program; and all of Part One (pages 35 to 157) should be discussed by the entire staff before school begins. A mere listing of chapter titles is in itself instructive: Acting Out, Speaking Up, Becoming Literate, Reading, Writing Out, Writing Down, Writing Up, Playing Games of Language and Logic.

In the Early World will prove useful in language arts instruction; it is loaded with suggestions for interdisciplinary projects that involve reading, dramatization, and writing. Like Moffett and Koch, Richardson presents many examples of children's writing, with clear descriptions of the circumstances in which the writings were produced. Teachers in bilingual classes will find some good ideas in Koch for combining languages in a poem.[1]

Chapter 2 in Schools Where Children Learn (Featherstone) has some important things to say about language arts instruction in British schools. The author's remarks about the teaching of composition, grammar, and spelling deserve special attention.

All these authorities agree that the language arts program most likely to be successful is one in which instruction proceeds conversationally between individuals and within small groups. At the early elementary stage, the techniques that support such instruction should be well understood by teachers and pupils. The children should be showing increasing skill in listening and conversing, which do so much to help prepare them for literacy.[2] In developing good habits of participation, attention, and interaction as speakers and listeners, young children grow more considerate in their relations with others and acquire the self-discipline needed to practice reading and writing.

To make reading attractive and to encourage attentive listening, teachers should read aloud daily from the best of children's literature. The more skillful and eloquent the reading, the more the class will learn from hearing it. Preliterate and literate children respond to phrasing, intonation, and dramatic emphasis as they listen to poems and stories and as they act out what they have heard. All children are deeply affected by the oral and gestural languages of the adults around them. In fact, they often imitate their teachers' reading styles.

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[1] See pp. 39-48 and Chapter 5 in Richardson, and especially p. 46 on judging children's compositions. In Koch, see pp. 22, 282-283, 297-298.

[2] See Moffett, Chapter 4, "Speaking Up."

Children who can read should follow in their own books the material being read aloud, sharing copies if necessary. Eye and ear thus reinforce each other, allowing novices to "learn unconsciously as those children do who climb on their parents' laps during story time and follow along in the book."[1]

Parents, grandparents, older children, and other teacher aides should also be trained to read aloud expressively. They can alternate with the teachers to extend the range of styles available to the class. Or they might read to small groups of pupils who prefer certain subject matter or who need extra attention. These aides can also function as coaches by listening to individual readers and helping them rehearse for reading to their classmates.

The value for pupils and teachers alike of using aides cannot be exaggerated. It gives children daily opportunities to demonstrate progress, receive additional instruction, ask questions, or discuss problems with a sympathetic tutor. It shows teachers where a child stands and what may be needed for his further development. It provides more evidence for judging performance than a "standardized" test can be expected to yield, for the daily practice is both cumulative and discriminating; it lets a number of trained listeners evaluate a range of performances over a considerable period of time—and in conditions generally favorable to the learner. As a consequence, problems can be met before they reach dangerous proportions, and prescriptions can be directed to the specific needs of individual children.

For the teaching of reading and writing, Moffett's program can be supplemented and expanded with materials from compatible sources according to the teacher's discretion.[2] However, the program should be followed fairly strictly if its full benefits are to be received.

Moffett's discussion cannot be summarized in a few paragraphs, and his program cannot be isolated from the rest of the curriculum. However, the following passage from Chapter 5, "Becoming Literate," will serve to introduce the two main ideas of his philosophy:

> The first idea is that literacy is a two-way street. When we go from speech to print, we call that writing; when we go from print to speech, we call that reading. The teaching of literacy must

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[1] Ibid., p. 91.

[2] For an example, see chapters 3 and 4 in Teaching English to Speakers of English.

> do equal justice to both, whatever that may require. It is necessary to say this because literacy instruction is traditionally biased toward reading, to which writing is attached as an adjunct.
>
> The second idea is that reading is mere decoding of print into speech, and writing is mere transcription of speech into print. Speech is the given, the base, which children acquire before school and out of school. With speech goes a stock of meanings that has no necessary connection with reading and writing, that is independent of both, as indeed it must be for illiterate people. At the outset, then, I would distinguish, in reading, between decoding and comprehension, and, in writing, between transcription and composition. This distinction between literal and conceptual levels is obvious but easy to lose sight of . . .
>
> In this view, then, reading and writing are matters of getting between one symbol system and another, between some sounds and some sights that one learns to pair off—letters with vocal sounds, and punctuation and other typographical signals with intonation. Comprehension and composition, on the other hand, are deep operations of mind and spirit, concerning the relations between symbols and those complexes of perception and conception that we call meanings. There is no way simply to pair off meanings with symbols by rules of regularity. So the two-way street between speech and print is a symbol-symbol relation involving an essentially perceptual learning that for most children seems no longer developmental beyond the age of about first grade. I cannot imagine what the future maturation of a student can contribute to the problems of decoding and transcribing if he has not already learned by then to do those things. The rest is remedial.[1]

The methodology that Moffett constructs to carry out his basic principles should be studied as he presents it in the first ten chapters of his book. He has boiled it down about as far as it can be reduced. The point that needs to be brought out here is that the methods he describes and the classroom organization they require for their implementation are perfectly suited to a humanities curriculum.

Before teachers finally decide which books to use, they should read Moffett's "Brief Survey of Literacy Materials" and "Recommendations," which cover the principal research and publications to 1968.[2] They should then review the current textbook adoptions for the state of California, including auxiliary materials. Having surveyed their resources, teachers should choose as broad an array of textbooks as circumstances allow.[1]

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[1] Moffett, pp. 67-68.

[2] *Ibid.*, pp. 79-92.

Preliterate and literate children are best served when they have free access to many different kinds of substantial, attractively illustrated books, among them collections of the songs, poems, and stories of all ethnic groups represented in the community and studied in school. Children learn little of value from insipid, unimaginative primers displaying a narrower view of human experience than most pupils bring with them to school.

Wide reading will strongly influence the oral and written composition of young children. The literary imagination feeds on books, finding in them materials that can be used in writing. Therefore, reading and composition should be closely related in language arts instruction. Teachers should encourage writers who want to imitate, adapt, or improvise on the forms in which they have been reading. By age eight, some highly talented children will begin to compose novels; between the ages of six and nine, any child who reads and listens will be able to produce imaginative literature in several modes.

Writing workshops, such as those Moffett describes,[2] should grow out of the small-group instruction already in operation in the early elementary grades. The children will print or write out their compositions, including songs, dialogues, and short dramatic pieces in prose and poetry, for circulation among their peers. And within their small groups, they will serve as editors and critics, helping one another to improve their writing. Teachers should guide discussions to achieve these results:

1. Appreciation of original work
2. Experience in writing for a wider audience than a teacher or parent
3. Thoughtful discussion of the work and practical suggestions for improving its content and execution
4. Informal instruction in the mechanics of proofreading; i.e., dealing with sentence construction, punctuation, spelling, and usage as they appear in the children's own writing
5. Sharing of editorial tasks by group members, who have become used to one another's ways

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[1] See also the English Language Framework, pp. 27-28, "Criteria for Selecting Literary Materials."

[2] Moffett, p. 125.

6. Reduction of reliance on teachers for criticism and evaluation

7. Beginning of lessons in judging the quality of written work in its original and revised versions[1]

When the children are fairly comfortable with printing or writing as manual arts, they can meet as a whole group to compose poems. Teachers who use Kenneth Koch's book will discover how to keep the class going while attending to individual writers.[2] Here Koch tells how he tried out "wish poems" on a primary class of six- to eight-year olds:

> I had really been delighted by these [fourth graders'] poems, but the response of the primary graders was even wilder and happier than my own. There were about forty of them, seated at their desks arranged in a large U-formation, all looking up at me and wondering what was going on. They hadn't seen a "poetry teacher" before. When I started to read the fourth-grade Wish Poems, it was as though they couldn't believe what was happening. Their secret thoughts and dreams, cast into verse, and being read to them in school by a smiling man! How could anybody have found out such things? [3]

Changes in the size of the audience are beneficial, so long as teachers watch out for children who may feel overwhelmed at first by reading their own work aloud to the whole class. If this uneasiness should occur, the teacher can read the poems until the authors gain confidence. The children Koch taught either had no fears of public reading or soon overcame them. A few sessions of whole-group instruction will prepare the way for poetry writing in smaller groups.

The reading, reciting, writing, singing, and acting out of poetry should be included in all drama and language arts education. The intrinsic value of these activities is beyond dispute; their instrumental value as aids in language arts instruction should be more fully appreciated. Teachers should read through pages 105 to 122 of Orff-Schulwerk: Design for Creativity for many good examples of poems that are suitable for early elementary pupils. Music and body movement are always allied with literary composition in the Orff curriculum.

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[1] It takes time and practice to achieve these results, but such a program can get under way with seven- and eight-year-olds. See Richardson, Chapter 14, et passim; Moffett, pp. 125-126; Koch, pp. 30-31, et passim.

[2] The introductory essay, pp. 1-54, should be discussed by the staff before they begin this activity.

[3] Koch, pp. 32-33.

Early elementary teachers in almost every community will sooner or later find themselves involved in the debate about standard and non-standard English. To prepare themselves to deal with this question, the staff should consider the following activities:

1. Setting aside several sessions of an inservice seminar for study and discussion of the problem

2. Preparing for the seminar by reading Chapter 5, "Language Attitudes, Language Variation, and Standard English," and Chapter 6, "Effects of Dialect Difference in Reading and Writing," in Teaching English to Speakers of English (If a school has not yet organized official inservice seminars, language arts specialists and classroom teachers should form a group to discuss this reading and the suggestions presented here.)

3. Sampling the literature (The National Council of Teachers of English publishes good bibliographies.)

4. Recognizing the problems that may be expected to arise in heterogeneous classes

5. Trying realistically and considerately to meet the needs of all the children who attend heterogeneous classes

6. Bringing parents and other adults into the study group and seeking their guidance and cooperation

7. Trying to set up a schoolwide policy (Children use language in every activity, so the entire teaching staff must participate in discussions that lead to adoption of a policy.)

Teachers, language arts specialists, and parents should attempt to reach an understanding about the teaching of grammar, syntax, word usage, spelling, and pronunciation in the language arts program. Again, teachers must be given time to read some of the literature.[1]

The distinction between teaching how and teaching about[2] should be presented to the children. Young writers want to know how to express themselves well; they will ask for help in the mechanics of composition and editing if their teachers make it easy for them to do so. This kind of instruction means more to them than formal drills and lessons about language.

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[1] e.g., Arthur, Chapters 1, 5, and 8; Featherstone, pp. 15-16, 51; Moffett, pp. 14-15, 92-97, 132, 270.

[2] Arthur, Chapter 1 and footnote 3.

Yet some parents may be reluctant to abandon faith in lengthy, explicit study of the parts of speech, sentence patterns, and the like. Many teachers may find it easier to test children for mechanical "correctness" than to judge their entire writing performance over a considerable period of time. So-called objective examinations, weekly spelling tests, and check-off workbook exercises will often take precedence over instruction specifically related to the children's own oral and written language. In the most unfortunate circumstances, talking, reading, and writing will dwindle into something called "English," and that means "grammar"– and *that* means "mistakes." When this happens, many children lose hope of ever doing anything right or of understanding how to apply the instruction they receive to the language they thought they knew how to use and *do* use competently and vividly in the world outside the school. Their natural fluency dries up (at least in class), and they begin to think they are "no good at English."

Much of the dropping out that occurs in the later elementary years can be traced to poor language arts education. A program that embraces the philosophy, materials, methods, and attitudes recommended here can help prevent such disasters. It can also do a great deal to repair damage that has been done elsewhere, to induct late starters and transfer pupils, and to accommodate individual learning habits. Writing must be regarded as a "studio art," quite as much as the other arts. It should be taught in the style of a genial and accomplished master who holds up good examples to his apprentices, talks sincerely to them, and shows them how to stand back from a work and judge it, thus doing everything possible to increase the learners' skill and enjoyment.

From a humanities point of view, the arts of communication are inseparable, so instruction in drama should be coordinated throughout the elementary curriculum with instruction in reading and writing. In the primary years, children advance from herd movements and large group activities to smaller scale and independent efforts. The aim is to encourage children in personal invention and to enable them to participate in small-group actions that require some expertise and sophistication.

Both the *Drama/Theater Framework* and Moffett reiterate the warning that every child must be allowed to find distinctive ways to engage in this developmental progression. Some children will be able to do more at Level II in the Drama/Theater Curriculum than others; a few will need to recapitulate certain introductory exercises; newcomers will have to be helped to find a place in the class performances. Teachers will be choosing activities from Levels I and II, according to their assessment of the children's readiness. Pantomiming should be extended to combine movement and speech in many types of dramas.[1]

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[1] Moffett, "Acting Out," pp. 38 ff.; *Drama/Theater Framework,* pp. 16-20 and "Originating and Performing," pp. 22-73.

Literary materials abound in any classroom: stories so well-known to the children that they have probably imagined scenarios for them already; tales read aloud by the teachers for the first or second time and then immediately enacted; and short dramas invented by the children, with parts written out for members of small acting groups. By age nine, children can begin to write simple dramatic parts around either comic or serious themes, and they can specify props, costumes, and musical accompaniment when desired, all to be produced by the members of the class.[1]

Free improvisation can be expected of seven-, eight-, and nine-year-olds who have had plenty of experience in miming and inventing and who are at ease before an audience. Acting alone before a mirror can serve to bridge the passage from group activities to work with a partner and solo performances. It also helps children develop a sensitive awareness of their bodies and leads them to invent sequential movements. The Drama/Theater Framework suggests using films to bring professional pantomimists to the class. The viewing of such expert performances might be alternated with individual and group practice before mirrors.

The subject matter of free improvisations should be taken from life and art. Music can be used frequently as a source of ideas for dramatic invention—both the sounds themselves and the instruments that make them. The children's own paintings and drawings will also reveal imaginative possibilities for acting. Dance-mime in groups, strongly emphasized in the kindergarten section of this framework, should have given the children a beginning "vocabulary of movement" for responding to real life and artistic stimuli. To increase this repertoire and to show children how to invent on the basis of what they already know should be two of the principal goals of drama education.

Activities Going on in the Drama/Language Arts Program

- All the activities listed in Part One, Chapter V of this framework (These activities form the foundations of early education in drama and the language arts.)
- Extensions of the kindergarten activities as the children grow in readiness, experience, skill, capacity, and personal interest
- Activities recommended in the Drama/Theater Framework
- Activities recommended in the English Language Framework

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[1] Drama/Theater Framework, pp. 65-66.

- Listening to stories read aloud by the teachers every day
- Listening to recordings of professional poets and storytellers
- Reading silently and aloud, thus learning to decode and comprehend
- Printing and writing (transcribing and composing)
- Using printed and written symbols artistically
- Composing in a variety of literary forms for audiences at school and at home
- Acting in pantomimes or spoken dramas every day
- Combining literary and dramatic activities; combining other arts with drama and literature
- Viewing films of professional pantomimists
- Watching live performances by older schoolchildren
- Attending appropriate professional performances

Some Interdisciplinary Methods and Activities Involving Drama and the Language Arts*

A project based on transformation and metamorphosis (i.e., becoming someone or something else) can bring many kinds of performances together. The following activities are suggested:

1. Drama: Dressing up, using masks, exchanging roles, staging puppet plays, "becoming" an inanimate object, modulating the voice up and down, making faces in a mirror
2. Music: Changing keys and modes when singing familiar songs, singing canons, becoming another person by assuming a "new" voice, playing one melody on various instruments

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*See also the activities under all other disciplinary headings. Drama and the language arts are incorporated throughout the curriculum.

3. Dance: Moving the body rhythmically in imitation of a natural or mechanical object, becoming another creature by imitating its movements, performing group folk dances in which patterns change, inventing kaleidoscopic shifts for groups lying on the floor, "growing" as tall and as short as possible

4. Language arts: Reading and listening to myths about metamorphosis (from Ovid to the present), making up tales involving metamorphosis, writing down words derived from mythological characters and from Greek and Latin roots, discussing what one would like to change into and then writing about the wish or the process, reciting a nonsense poem, making up nonsense stories and poems, saying every letter of the English alphabet in as many tongues as possible, baking an alphabet or one's name in dough, deciphering pictorial codes

5. Visual and tactile arts: Experimenting with camouflage and with geometric patterns that shift perspective, mixing colors to produce new shades, molding clay and other malleable materials into many shapes, baking popovers, pressing flowers between sheets of paper or glass, putting Japanese paper flowers in water, making colored sand paintings on a table or outside in a playground display area

6. Science: Growing plants from seeds in a glass or clear plastic container; raising moths, butterflies, and silkworms; watching snakes shed their skins; changing the appearance of gases and liquids by heating them

Comedy should be explored in several art forms, beginning with literature. Some of the oldest and best folk stories, myths, and fairy tales depend for their success on jokes and comic reversals of one kind or another— riddles, puns, witty sayings, spells and incantations, minor disasters, deflation of pomposity, triumph of the weak over the strong, the outwitting of adults by children, surprise happy endings, and so on. Seven- and eight-year-olds like to collect jokes, and some of these can be illustrated and acted out. Comic episodes from literature and class experiences should be used in dialogues, dramatic improvisations, and slapstick pantomimes. Children should be able to express high spirits in class by this means and to indulge in a tolerable amount of funniness. Comedy and wit in the visual and tactile arts can be metaphors; thus, it may be hard to capture them in a set of instructions. But the children can experiment with unlikely materials and juxtapositions in collages, mixtures of graphic symbols, and optical illusions, and they can sculpt grotesquely comic forms. It should also be remembered that the musical literature of comedy includes riddles and songs, exchanges between strongly or incongruously contrasted instruments, staccato dialogues between instruments, and accompaniments for comic dances.

Printing and writing should occasionally be related to instruction in the other graphic arts, and children should be shown many examples of clear, graceful handwriting. Instead of always doing penmanship exercises between the lines of rules paper or in workbooks, the pupils should be encouraged to fill other kinds of space with cursive writing (from their own and other alphabets), make arabesque designs based on letter forms, discover in how many ways they can compose pictures from single letters and whole words, reduce and enlarge the size of letters, combine printing and cursive writing in visual arts productions, stitch their names on samplers, and make posters to decorate their rooms.

Sensory writing is widely used in beginning composition to connect the private concerns of children with the reality they observe, and to help them render these observations in clear and connected prose. Before attempting this kind of instruction, teachers should ponder Moffett's experiences. He is honest about his failures, and he prescribes instruction on the basis of classroom trials, adjusting his original scheme to the abilities of second and third graders.[1]

With young children, the classroom becomes the theater of observation. Being involved with long-term projects in the arts and sciences, tending animals and plants, listening to sounds, measuring and testing things— all can provide honest, natural occasions for recording sensory data and expanding them in fictional and nonfictional writing, including poetry. Kenneth Koch's primary graders wrote poems about noises and colors, listened to music and then composed poems, mixed up their impressions inadvertently and then consciously (as in the "Swan of Bees" series), and were stimulated to bring their senses to life in all their writing.[2]

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[1] Moffett, Chapter 8, pp. 127-138. See also the suggestions for these grades in the English Language Framework.

[2] See Koch, chapters entitled "Noises," "A Swan of Bees," "Colors," "Poems Written While Listening to Music," et passim.

CHAPTER VI

THE SOCIAL SCIENCES

This chapter takes up the last of six topics selected from the proposed Social Sciences Framework (1968) for inclusion in the kindergarten through third grade humanities curriculum:

Why Are Particular Animals Found Only in Certain Kinds of Environments, While Human Beings Live Almost Anywhere?

One of the crucial processes to be mastered over the early elementary years is behavioral definition. The topic that will be discussed here takes children several steps toward this goal by having them compare and contrast some observable behaviors in animals and human beings, with increasing emphasis on human culture.[1] Behavioral definition must be taught gradually but explicitly from the beginning of early elementary school, so that the children become aware that they are "observing, defining, comparing, and seeing the relationships among aspects of particular cultures, rather than classes of behavior that may be seen in many cultures."[2] Although the subject of biological and cultural adaptation is an extensive one, children between the ages of seven and nine can handle many parts of it.[3] One way for teachers to begin is to examine the following concepts, which underlie the topic, and see how they might be brought into the humanities curriculum: (1) natural environment, (2) scale, (3) biological adaptation, and (4) cultural adaptation.[1]

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[1] See the proposed Social Sciences Framework (1968), pp. 47-48, for a discussion of the importance of behavioral definition in the study of human societies. Please note also that this chapter follows the special organizational form set up in Chapter VI, Part One. See the footnote on the first page of that chapter.

[2] Ibid., p. 48.

[3] See the discussion of "Teaching Strategies and Thought Processes," by Hilda Taba and Freeman F. Elzey, in Retrieval: A Social Sciences Handbook for Teachers (Sacramento: Publications and Curriculum Development Committee, 1972), pp. 60-67.

1. *Natural environment.* Since kindergarten the children have been studying their immediate surroundings— home, school, and community— and reporting their observations formally and informally in several media. They have also been looking at films and pictures of near and distant scenes and have talked about the surroundings in which animals and human beings have learned to survive. How can this intricate notion— *environment*— be understood and illustrated further as the children become more expert observers? Through the essential habit of diligent observation, of course, and also by reading, listening to teachers and other experts, looking at good, up-to-date science films (the same ones more than once to allow for concentration on details), collecting and drawing specimens, sharing findings with classmates, and so on. The specific goal now is that the children should come to realize how many and how various are the environments that support life. Later, they will take this knowledge much farther as they study the adaptive capacities of human beings and animals. They should also be gaining some idea of the delicacy of the relationships within all environments and of the fragility of many that look so reassuringly solid to the untrained eye. Such activities will help the pupils learn new words. The children should use their expanding scientific vocabularies in everyday conversation. Terms like *habitat*, *biosphere*, *food web*, *adaptation*, and even the familiar word *animal* should be understood precisely in their scientific applications. Language arts instruction can do a great deal to reduce the abstraction of these concepts. One of the simplest methods is to stress *plurals* (e.g., habitats, animals) by offering several example under every general heading. Another is to show that the use of plurals forces the user of language to be concrete and specific. Teachers should avoid speaking in an unconsciously "allegorical" fashion about "the" environment, "the" food web, "man," and "animal," for instance, as if a single term were the best way to represent a host of particulars. Instead, they should strive in these beginning studies of science and language to show the important relationships between singulars and plurals and items and categories, and among individuals, species, and genera.

   The teacher's linguistic behavior will be influential at this stage of the children's development. Speech is a continuous exhibition, comparable in some ways to shows of artifacts and to science films; but we are so used to speaking that we tend to forget the aesthetic qualities of what we say (even when overestimating the power of suggestion and example in the speech habits of adults).[1] In working with science and art specialists on humanities projects as well as during ordinary classroom procedures, any teacher can use language instruction to build and reinforce specialized vocabularies. This is an extremely important function of a humanities curriculum. When children learn how to use new words or to employ familiar ones in new contexts, they acquire ideas along with these new abilities, thus educating themselves in more than one direction.[2] When the pupils learn the term "environmental limitation," for example, they will start to appreciate the effects of this limitation on the distribution of animals in space and time. They will observe the many kinds of environments and the many types of limitations that exist all around them. And they will realize that these environments can be specified, enumerated, defined, illustrated, and quite often examined by the naked eye or with the aid of other instruments. A careful use of language is one of the instruments always at the children's command.

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[1] Proposed *Social Sciences Framework* (1968), p. 49.

2. Scale. Relief and flat maps, aerial photographs, globes, celestial charts, and the like are assumed to be standard equipment in a humanities classroom because they are used in a variety of activities from kindergarten on. Exact and approximate measuring with appropriate instruments is done in projects involving gardening, music, science, mathematics, art, and body education. The cumulative autobiography builds a personal and family history and a sense of the past that is reinforced by time charts on the schoolroom walls. Block construction with modular units and several different geometrical shapes provides daily experience with matching and contrasting scales. The use of optical lenses for close and distant observations; visits to a planetarium, observatory, or amateur astronomer; and frequent practice in translating from small to large and from near to far have all become familiar occupations that are pursued in many interdisciplinary projects. Hence, the children know more than they may realize about spatial and temporal relationships and about territories and boundaries. They can therefore engage in activities like these:

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[1] See Bradford Arthur, Teaching English to Speakers of English, pp. 27-28, on the latter point as applied to teachers.

[2] See Arthur, p. 27, for some cautions about vocabulary "drill."

a. Taking a census of selected animals and persons in a given location (having agreed upon the range of observation, the limitations of the project, and the division of labor among the investigators)

b. Charting the distributions and relating them to the concept of environmental limitation

c. Discussing some of the observable connections among the environments chosen for study and among the persons and animals who inhabit them

d. Locating accurately the habitats of various animals on maps and on the globe[1]

e. Playing games to help exercise skills—such games as placing animal pin-ups on flat maps, naming as many animals as possible for a given continent or island, guessing why certain animals could not be expected to live in certain environments, and comparing the animals of Australia with those of continents.

f. Locating accurately the habitats of specific groups of human beings; e.g., Eskimos, bedouins, bushmen, pygmies, nomadic reindeer herdsmen, copper miners, pearl fishers, cattle and sheep growers, and cultivators of grains

g. Beginning to identify innate and learned behaviors exhibited by the animals and human beings under observation

h. After considerable discussion, choosing two or three tribal societies to study now and into later elementary classes

3. Biological adaptation. Human beings and animals should be studied with increasing emphasis on the flexibility of human response to environmental change. The term "biological adaptation" needs preparatory discussion if the children are to "distinguish the adaptive characteristics among classes of animals, and between animals and men."[2] By what means within the children's own experience have human beings, basically weak and defenseless when compared to many other creatures, survived as long as they have? What physical characteristics account for the adaptive

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[1] Social Sciences Framework (1968), p. 51.

[2] Ibid.

ability of the human beings the pupils can observe in life and in films? How have human beings adjusted to the climates about which the children may know something through direct or mediated observation?

During discussions based on questions like these, the meanings of the term "failure" should be considered in many contexts. For example, several species of animal have been placed on the "endangered" lists of the International Wildlife Federation, the Audubon Society, and similar organizations. In what sense, if any, have these creatures "failed" to adapt to environmental change? In what circumstances might human beings appear on such a list? (And what creatures might be keeping the list, if they could write?) How long did the dinosaurs dominate their ranges before they died out? How long have the tortoises been around? When did the rise of the mammals begin? What biological features favored the survival of the mammals? Why did some mammals become bipedal? Which mammals returned to the sea and how have they adapted to their marine environments?

The children should learn that the means of adaptation and survival are extremely varied, often quite subtle, and in most cases not suited to illustration by crude metaphors of battle, confrontation, and bloody competition. Field trips to natural history museums, archaeological digs, small parks such as La Brea Tar Pits in Los Angeles, and places where the remains of extinct animals and human beings can be studied should by now be firmly incorporated into the curriculum.

The visual and tactile arts should also be employed to extend scientific learning. Children of early elementary age can learn to chip stone tools and to make fish hooks of bone, for example; they can also weave and plait vegetable fibers for fishing lines and food containers. They can begin to sketch in pencil, crayon, and colored inks what they see on location or in regional museums. Equally important, they can be helped to imagine and act out what it must have been like to be an Ice Age hunter, a shaman or priestess conducting ceremonies in a sacred cave or grove, a woman in a food-gathering group, one of the first tillers of the soil, or a child learning how to use the tools of his culture.

a. Adaptive niche. The word "niche" should be understood in the sense of the usual daily activities required to maintain life, as well as a physical location. Many types of niches should be presented through mediated and direct observation of animals from the protozoa on up, including some parasitic and symbiotic relationships. The children must learn to appreciate the complexity of an animal community, which far exceeds that of a human one. They must also develop respect for the bonds, often invisible to our eyes, that hold every community together.

Depending on what the local environment has to offer, the children can see for themselves the niches occupied by several species of common animals. Some of their nature excursions should center on such observations, and at least one should take them to an environment where land and water meet—seashore, slough, lake, swamp, pond, or stream.

Indoors, the class can spend a full year studying a balanced aquarium, which will provide opportunities for concentrated viewing of a small ecosystem and for experience in the physical maintenance of the tank. One of the outcomes of this project should be increased skill in reporting in several media. If the children have established gardens, they will have daily opportunities to learn about adaptive niches in a small terrestrial system. What influence do the gardeners themselves have upon the environment they are observing? How many animal species, resident and visiting, are to be found there? If crickets live in the garden or near the schoolroom, the children should time their chirping on both cool and warm days and chart the effects of temperature changes on this activity. What has the class decided to do about the niches occupied by "pests" like aphids, earwigs, and snails and by "predators" like birds, rabbits, and raccoons? What do the children know about the adaptation of certain insects to certain pesticides? Does the garden support moles or gophers? Have the children made a scarecrow and glittering mobiles to frighten the birds? Do the birds seem to be afraid of them?

b. Adaptive characteristics. Protective coloration is one of the easiest adaptive characteristics to observe and one of the most fascinating to small children. The examples to be found of this phenomenon in life and in science films are too numerous to mention. This feature of biological study lends itself well to education in the visual arts— from pattern-perception and figure-ground relationships to paintings that involve camouflage and other types of imitation— concealment. Nocturnal species should be studied in films. How have these creatures adapted to hunting and foraging in the dark? Can the children imagine what they themselves might have to do to adapt successfully to a nocturnal existence? They should make up stories, poems, and songs about possibilities like this. If they were told to prepare gradually for the coming of the next Ice Age, what would they do to guarantee physical survival? What would they want to take along for pleasure and education? What would they want or need to preserve of our culture in order to make survival more certain, attractive, or interesting? How much could be saved?[1]

At this point the children can turn to the adaptive characteristics that have caused human beings to increase their numbers in almost every region on earth. Eight- and nine-year-olds should by now have learned enough about their own physical-intellectual capacities to begin to understand why we have adjusted so successfully to changing conditions of life. The wonder of the commonplace, of the "standard equipment" we use without thinking, should be brought home to the children in everything they do. Body education and science specialists can join the classroom teachers in discussing such adaptive features as a short pelvis, erect posture, arched feet, front-focusing eyes with bifocal vision, hand structure, omniverous appetite, temperature control, differential dentition, and finally, development of the brain.

New ways of looking at themselves and their genetic heritage can inspire pride in girls and boys. An erect posture and a buoyant walk, aesthetically pleasing in both sexes, may come to be viewed as distinctive marks of the human being rather than as abstract goals mysteriously prized by parents, dancers, and P.E. instructors. The children's hands may suddenly look different to them, the opposed thumbs appearing almost miraculous in their power to aid the fingers in fine manipulations. Now perhaps the class will find new reasons to be proud of their handiwork and the front-focusing vision that assisted them in creating it. And in becoming literate as well as dexterous, they should be inspired above all with respect for the human brain and the creative imagination—"standard equipment" in every child.

4. Cultural adaptation. In its sociological sense, culture is the sum total of the ways of living that have been built up by a group of

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[1] From Man's Rise to Civilization as Shown by the Indians of North America from Primeval Times to the Coming of the Industrial State. Copyright © 1968 by Peter Farb. Reprinted by permission of the publishers, E. P. Dutton & Co., Inc., New York. See pp. 18-22, for a brief discussion of the word "culture," and especially p. 20 for an estimate of the number of elements in a culture like our own.

human beings and transmitted from generation to generation.

A review of the social science materials presented in Part One of this framework will show in how many settings the children have been studying specific behaviors and ways of living in their own and other cultures. At the same time, they have been observing and discussing numerous examples of adaptation, including instances of both success and failure. Although they are not yet ready to define the cultural adaptation process in abstract terms, they are prepared to understand some of its workings.

What is the "sum total of ways of living" built up by the various social groups that have been studied so far? How can this sum total and the specific elements comprised in it be seen as adaptive? Some further attention to terminology may be necessary here. The adjective "adaptive" in its biological-cultural meaning is harder for some children to understand than are the words "adapt" and "adaptation." The implicit dynamism in the term "adaptive" and the idea that adaptive behaviors or mechanisms can mean life or death to a species must be brought out in class discussions and visual demonstrations. Several means of doing this for kindergarten children are presented in Part One, Chapter VI of this framework. These suggestions can be followed more explicitly here, however, under the subheadings "Technology" and "Division of labor, social organization, and roles."

a. Technology. The children have already begun the study of tools in museums, films, and books and have asked adults at home about the tools of their trades.[1] The class should also be making some simple tools based on models from prehistoric times to the present and ranging from the early stone and bone tools to the musical instruments discussed in the art and music chapters of this framework. Hand-crafted and machine-made tools should also be included in the "What in the World?" game suggested in the art chapter of this part of the framework. As the children become more adept at forming conclusions based on a body of evidence, they should be asked to speculate on the relationships between certain selected cultures and their tools, and they should be shown many photographs and films of individuals using tools. The idea of a culture as (among other things) a body of interrelated sets of activities should be reinforced in all the examples presented in instruction.

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[1] See Part One, Chapter VI of this framework, pp. 26-27. See also Eric Sloane, A Museum of Early American Tools (New York: Wilfred H. Funk, Inc., 1964).

The next step might be to discuss groups of tools in several cultures in California. What may be inferred about the ways of life of the tool users? How did their tools make it possible for them to thrive in their environment? What relationship exists between the environment and the materials of which the tools are made? What aesthetic qualities do the tools possess? What is meant by a technology? What levels of social, political, and economic development are implied in the term? Is the word "technology" ever used to describe the tool-using practices of preindustrial cultures? These questions should not be put to the children in any formal way, but they underlie some of the comparisons to come in the later elementary years.

Finally, the class should choose two or three California Indian tribes for concentrated study. Henceforward the children will focus their inquiries on these groups as examples of the " 'simplest' form of human social organization."[1] Local circumstances will determine at least one of the choices, so as to enrich the children's associations with their own communities and to provide resources for immediate observation.

The web of connections between the natural environment and the human community should be made visible whenever possible.[2] The children should see how human beings have created their communities by using the physical environment both wisely and unwisely. Field trips to sites where tools have been or are being excavated; visits to natural history, ethnic, and art museums; opportunities to handle replicas of Indian tools; study of the decorations found on many implements; authentic stories about California Indians; recordings of Indian music; some information from the teachers and other experts about the languages of the tribes being studied; dramatization of rituals and historic events; cultivation of some Indian herbs and vegetables in the school garden; perhaps a meal of authentic Indian style and ingredients— in these and other forms, the arts and sciences can be combined to illustrate the forces of cultural adaptation. The controlling theme should always be centered on how certain ways of living contributed to assuring a people's survival or on how they proved inadequate when the environment changed.

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[1] Social Sciences Framework (1968), p. 50.

[2] In the Early World will prove useful here in showing how the natural environment can be related to the society of a school.

b. Division of labor, social organization, and roles. A good deal has already been said about these subjects in the kindergarten section of this framework.[1] In early elementary school, the children can be asked to apply what they know to the social organization of the Indian tribes[2] they are studying and discuss such questions as these:

- How does the tribe make its living?
- In what specific ways has the natural environment determined the tribe's economy?
- How has the environment been affected by the tribe's economy?
- Which tribal activities are influenced by the natural environment? Would one or more be much the same no matter where the tribe lived?
- What are the tribe's main sources of food— hunting, fishing, trapping, foraging, agriculture, animal husbandry?
- Are any foods stored for the winter or treated to preserve them?
- What do the tribes-people wear? Are there distinctions in dress between men and women, old and young, important and less important individuals?
- Does this tribe trade with other tribes? If so, what articles are traded?
- What are the tribe's dwellings made of?
- What is the tribe's religion?
- How are use and ownership of land, dwellings, crops, flocks, and the like determined?
- Who performs the functions named or implied in the questions presented above?

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[1] Part One, Chapter VI.

[2] The children should learn that "tribe" is an outsider's word, a convenient term of classification. The original inhabitants of this country usually called themselves "the people." See Farb, pp. 3-4.

- Is every task, function, or role reserved for either men or women, older persons or younger tribe members? Are some of these tasks, functions, or roles shared? Does the whole community participate in some of them?

- What rules and rituals govern association between the sexes?

- Are both parents responsible for rearing children? Does the community play a role in this activity?

- Are social roles clearly defined?

- What tools and instruments are used in every occupation, including the practice of religion?

- What art forms does the tribe produce? How are they used?

- How has the natural environment affected their composition and style? Have trade and other kinds of communication influenced their artwork?

- Who practices medicine in the tribe? With what materials and instruments?

When the class is shown silent films depicting life in an unfamiliar tribal culture, can the children identify those types of behavior that are influenced by the natural environment? Can they infer something about social organization and roles from the same body of evidence? What divisions of labor do they observe?

After considerable experience with the inquiries just described, the children should attempt some comparisons of various tribes and try to explain why each tribal group developed its own way of life in adapting to its surroundings. The children will eventually learn to predict how a people might adapt to a given set of conditions. (Guessing-games can be played to reinforce this skill.) They should also begin to see how failures to adapt might occur. What causes— natural and cultural— might contribute to one group's success and another's failure in similar environments? This subject can be examined in the light of the questions just listed, simply by shifting the emphasis from success to failure.

Some classification of adaptive means should be undertaken when the children appear ready for it—probably at the beginning of the later elementary curriculum. A list should be kept of every cultural adaptation noted and discussed by the class during its study of this topic. The adaptations listed should then be grouped under the headings of "communication," "technology," and "social organization." (There will be some overlapping.) As soon as the first sorting is completed, the children should be given time to review the items carefully. So that the review may be a genuine "re-seeing," the information under consideration should be made visible on hand-lettered placards or charts hung in the schoolroom.

Two reviews will be occurring simultaneously. The first will determine that every item is in the right place; the second will justify each placement. The teachers who supervise this project will soon learn if the concept of cultural adaptation is understood and will select areas in which further study may be advisable. The children will be able to undertake contrastive analysis only when they have learned how to classify accurately and easily—almost as if it had become second nature. Thus prepared, they will be well equipped to proceed further with the study of human societies.

CHAPTER VII

FOREIGN LANGUAGES

Learning thoroughly at least one of the languages that other people speak is still considered by many Americans to be a desirable goal of education, even though this goal has not been achieved on a large scale in the public schools. The pleasure of speaking and reading a foreign tongue and the sense of mastery that results from knowing it well are reasons enough to include foreign languages in a humanities program. But there are others, too, extremely important to a nation settled almost entirely by immigrants and now reaching out in friendship, trade, and diplomacy to the world at large. Foreign language study is a reminder of our racial and ethnic diversity, an instrument of commercial life, and an indispensable aid to diplomacy. Many more Americans are traveling abroad than ever before; they realize that speaking the language of the country in which they are visiting, residing, or doing business is a practical necessity and a gesture of friendship and understanding. When they return, they want their children to maintain fluency in the new tongue and to become students of its literature. For many Americans who reside at home, a humanities program must include foreign language instruction, because these people--large groups of them--speak a native language other than English. They have a right to see their children grow up with the feeling that they are a respected part of the American nation, and with pride in their ancestral language and cultural background. This right can be made a reality only if most, if not all, speakers of English and those whose native tongue is other than English--Spanish, Chinese, or whatever--are able to talk to one another.

The California State Legislature has declared bilingual-bicultural education to be public policy, and has passed legislation to put it into effect in the schools. In this humanities framework, foreign-language instruction is considered an integral part of humanities education, to the end that all children should grow up bilingual and bicultural whether or not they come from a neighborhood where foreign languages are spoken.

However, it must be understood by all concerned that to attempt to achieve such a goal will place a severe strain on the resources of most school districts. Perhaps at first only a few of them, forced by parental and other pressures toward early compliance with the Legislature's policy-statement, will be able to hire and retrain enough teachers to carry out bilingual-bicultural programs from kindergarten through high school. This effort is the heart of the problem. Unless (or until) a school can gather such a staff and find the books and other materials they will need, fully bilingual-bicultural education simply cannot be accomplished. A school in this situation, or one in the process of moving toward a complete program in foreign languages and cultures, will be well advised to follow as many of the recommendations below as it possibly can. But parents, teachers, and administrators must realize what is entailed in any proposal to integrate at least one foreign language with an entire curriculum, K-12.

Recommendations

Anyone who has taken young children to live in a foreign country can vouch for the truth of the statement that they have the ability to absorb a second language almost effortlessly, including a whole vocabulary of new gestures. The younger the children, the easier it is for them to learn a new language: they acquire it in much the same way as they mastered their first--through unconscious imitation. Professor Bradford Arthur, in Teaching English to Speakers of English,[1] says that the capacity to learn language reaches almost full maturity in the first five years of life and persists at a high level until the onset of puberty. For this reason alone, he makes a strong argument for beginning foreign language instruction early, and a very strong one against delaying it until high school. His book should be read carefully by those who will be teaching foreign languages in early elementary classrooms, with special attention to the correlation he notes between the motor and language development of young children.

Experience has shown that children who are well instructed in a second language from their earliest years will progress steadily from mere linguistic manipulation to easy personal communication. However, this will happen only when the language program is continuous, for children (and most adults, it must be said) do not retain a second language very long after daily practice has ceased. Their mastery thus depends upon a well-organized sequential curriculum beginning in the early elementary grades and continuing through high school and upon frequent communication among those who are coordinating and teaching at every level. If language teachers are given the time and encouragement to get together and talk about what they are doing, it is more likely that their students will be able to make continuous progress in the foreign tongue.[2]

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[1] (New York: Harcourt Brace Jovanovich, 1973), pp. 15-28.

[2] See Chapter 2, "Nature of the Foreign Language Program," and Chapter 3, "Effective Articulation," in Foreign Language Framework for California Public Schools, Kindergarten Through Grade Twelve (Sacramento: California State Department of Education, 1972).

In addition to Arthur's work, the following books will be most useful when teachers are planning foreign language humanities programs:

Theodore Andersson, Foreign Languages in the Elementary School (Austin, Texas: University of Texas Press, 1969).

Nelson Brooks, Language and Language Learning (New York: Harcourt Brace and World, 1960).

Marguerite Eriksson, et al., Foreign Languages in the Elementary School (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964).

Mary Finocchiaro, Teaching Children Foreign Languages (New York: McGraw Hill Book Company, 1964).

Robert Lado, Language Teaching (New York: McGraw Hill Book Company, 1964).

James Moffett, A Student-Centered Language Arts Curriculum, Grades K-13 (Boston: Houghton Mifflin Company, 1973).

Children should first learn a foreign language through listening to and speaking it; this is the way that people naturally learn the sounds and meanings of any language, native or foreign. Young children should not be expected to read and write in a second language until they can do both competently in their first. To teach with this aural-oral method, teachers must have a good command of the spoken language and a near-native accent. Young children imitate quite accurately, and a poor accent learned in their early years will not be easily corrected as they grow older. If the teachers are not native speakers, they should arrange for their pupils to hear native speakers often, by inviting them to visit the classroom frequently or to serve as regular classroom aides. Recordings, tapes, and films of high quality must also be used constantly. Through inservice training, university courses, travel, and friendships with native speakers, teachers should be able to maintain their language-speaking skills. Districts should hire foreign language specialists as teachers and consultants whenever the speaking abilities of the regular teachers need to be improved.

Children require daily practice in learning a second language, but since their attention span is short, fifteen- to twenty-minute periods are sufficient. Vocabulary can be developed through singing, counting, acting, cooking, playing games, and dancing, as well as through drills that are carefully planned for a particular age group or individual pupil. Artificial exercises should be avoided. For example, it is not useful for pupils to learn the names of objects unless they are going to use them in everyday conversations. They should learn how to greet, ask and respond to questions, and converse about everyday activities at home and at school. They should also be shown some of the gestural language of the other culture. Communication between people should be the main goal of all language instruction. By imitating teachers' gestures and facial expressions, pupils can learn how people of another country communicate non-verbally.[1]

Children learn to translate--a skill that develops slowly over the years--by learning to retell in their own language stories and poems that are read or told to them in the foreign language. Pictures and illustrations can accompany the telling of familiar stories, and the children can point to them during the retelling. Foreign bookstores and publishing companies are a valuable source of appropriate material prepared for young native speakers. Teachers should be very cautious about using translations that are specially prepared for beginning language learners. Many of them are over-simplified, condescending, or inane. Stories, poems, short plays, myths, and legends originally written in the native tongue and forming part of the authentic literature of the countries where the language is spoken should be the source of what is told to the children and retold by them. They should also learn the traditional songs and dances of a foreign country, and hear the stories that are related to them. Parents and grandparents can be asked to help with these activities.

One of the most important things a school can do for children is to help them feel comfortable in their own cultural skins and to retain the self-confidence and sense of dignity to which every person is entitled. Some of the finest, most successful second-language programs are to be found in schools where native speakers of English and native speakers of another language are members of the same class and share in the teaching. Such an arrangement produces very rapid learning of the less familiar tongue, raises the self-esteem of the teacher-learners, and prevents loss of fluency in the native tongues. The aim of such programs should be to make native speakers of, say, Chinese or Spanish able to speak good English, and native speakers of English to speak at least one of the other tongues well. Many California children speak a language other than English as their native tongue. While these children must learn to be fluent in English, they need not, and should not, become so at the expense of losing their native language.[2]

Teachers of bilingual children have a wonderful opportunity to help them appreciate being bilingual and bicultural. These children should always see the opportunity as a blessing, as a great gift, not as a social disadvantage; they should be proud of their heritage and cherish their native tongue. One of the richest benefits that an interdisciplinary humanities program can confer on school children is the grateful recognition of diversity. Who really wants to be thought of as a lump of matter to be dissolved in a "melting pot"? And why should people think of themselves as a national amalgam or brew of uniform appearance, flavor, and consistency? If metaphors are sought to express the sense that Americans have of being members of a federal union, teachers should think of some that preserve the image of diversity in unity, of various strands composing a fine strong fabric. In this respect, as in many others, the aims of humanities education are identical with this one expressed in the Foreign Language Framework:

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[1] See Edward T. Hall, The Silent Language (New York: Doubleday & Co., 1959; Premier Books/Fawcett World Library, 1963).

[2] See Part One, Chapter V, pp. 68-72.

> The general recognition of bilingual education as a way of helping children whose mother tongue is a language other than English is now being considered as a major means of helping all children--including those whose first language is English--to understand and appreciate better what each has to offer the other.[1]

The inescapable conclusion must now be drawn from the recommendations set forth in this chapter and in the frameworks for foreign languages and for bilingual-bicultural education: all California teachers should be bilingual and capable of offering instruction in a second language. Nothing less will do if the requirements of bilingual humanities education are to be taken seriously. In elementary schools this goal can be attained more quickly than in secondary schools, because elementary teachers do not have to go as far into the details of their subject matters as secondary teachers do, and thus will not need as extensive and specialized a foreign vocabulary. However, elementary teachers will do some teaching in the second language in arithmetic, reading and writing, the social sciences, and other subjects, especially in the later elementary grades, where the children should be able to understand basic terms and simple discussions. Preservice and inservice education will therefore have to be organized so as to enable teachers to achieve this level of competence.[2]

Since the goal of a complete bilingual teaching staff will take some time to reach, an intermediate goal should be set. By means of hiring and retraining, schools should have a number of teachers on their staffs who are capable of instructing in a second language. In one elementary school, this group might consist of the language arts, music, and body education teachers; in another school, a different combination. In secondary schools, the presence of a number of bilingual teachers would give students the opportunity to study, for example, the art and architecture of Latin America in Spanish, the history of the Chinese in the United States in Chinese, and current developments in Common Market countries in French, German, Italian, and English. Where

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[1] Foreign Language Framework, p. 14

[2] See Part Eight of this framework. Special training programs in the use of foreign language as the second language of instruction will have to be established. So far, the State has set up requirements only for special training of teachers in culture and history: School Staff Preparation in the History, Culture, and Current Problems of Racial and Ethnic Minorities (Sacramento: California State Department of Education, 1973).

Russian or Japanese are taught, like opportunities exist. Schools having large populations from a subdominant American culture--and in California this is likely to be Spanish-speaking--should be well staffed by teachers who are fluent in the language of that culture; but it does not follow that these teachers must have been born into it. While it is essential that minority students have teachers from their own cultures who symbolize achievement and status, it should not happen that only teachers of Mexican-American background teach about Mexican-American culture, and that only Black Americans teach about Black American history. Bilingual and bicultural education should not result in a kind of segregated biculturalism.[1]

Humanities planning committees must play a part in seeing that instruction is conducted appropriately and sequentially in one or more foreign languages, particularly in the language of the largest subdominant culture in a given community, and that information about the various cultures in the community is brought into the entire instructional program. When planning community-related programs, committee members should study the sections on Point of View, Goals, and Program Design in the Bilingual-Bicultural Framework.[2] They should also participate in meetings with parents and others to help decide which languages should be taught in the school and how extensive the bicultural humanities program should be.

Activities Going On in the Foreign Language Program

- Describing their own actions and the actions of others with the foreign language vocabulary the children have at their command
- Listening to stories read or told aloud daily by a teacher, native-speaker, or aide, or on a recording, accompanied by visual material
- Retelling these stories in the children's native language
- Acting out these stories, first in pantomime and later with improvised dialogue in the second language
- Improvising simple dramatic situations from everyday life, using the second-language vocabulary

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[1] This danger is pointed out in Lawrence Wright, "The Bilingual Education Movement at the Crossroads," Phi Delta Kappan (November, 1973), pp. 183-186.

[2] Bilingual-Bicultural Education: A Framework for the Elementary and Secondary Schools of California

- Listening to stories told in their native language about the culture of the country where the foreign language is spoken
- Singing songs and learning dances of several peoples and cultures
- Celebrating national and ethnic holidays of many kinds
- Meeting native speakers who will talk to the children about their countries frequently and at length
- Viewing the arts of other countries directly and by mediation; creating works of art inspired by them
- Expressing their sense of other peoples and cultures in various art media, including dance and descriptive narratives in their own tongue

Some Interdisciplinary Methods and Activities Involving Foreign Languages*

The chapters on drama and the language arts throughout this framework contain many ideas that are applicable to a second-language program. Young children should be taught their second language, as well as their first, in as natural a manner as possible. The combination of language, body movement, music, and drama activities will aid this process. In fact, they are absolutely essential to good language instruction in any tongue. The Drama/Theater Framework[1] is a useful source of ideas for adapting and conducting drama/language arts education in a foreign language.

Foreign language teachers will profit greatly from reading James Moffett's plan for incorporating drama with the language arts, K-13. He argues that pupils can pantomime the literature they hear long before they can read and write the vocabulary contained in stories, myths, poems, and short dramas. As their skills increase, they can begin to create improvised dialogues on a theme suggested by the teacher or by other children in their small groups. Moffett suggests many drama activities that foreign language teachers can easily adapt to a second-language program. Short dramatizations offer an excellent way to bridge the gap between male and female "roles" as they are conventionally seen in some cultures. For example, in acting out a domestic scene where one person goes to a job away from home and the other does the housework, all parts can be alternated between girls and boys. The children should feel free to describe work-patterns in their own families and neighborhoods; sub-cultural differences, if any, should be noted and discussed thoughtfully. The social sciences chapters in Parts One and Two contain many ideas suitable for small-group discussion and dramatization. Indeed, whole sections of those chapters could be integrated with foreign language instruction.[1]

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*See also the other disciplinary chapters. Foreign languages and ethnic studies are incorporated with the whole curriculum.

[1] (Sacramento: California State Department of Education, 1971).

From their earliest years, children should cook in foreign languages, so to speak. California has inherited several fine cuisines from the people who have settled the state, and every humanities teacher should make an inventory of the cooking resources represented in the class.[2] Chief among these will be the children's families. Many young parents are growing much of their own food, baking several kinds of wholesome breads, and resurrecting traditional ways of cooking. They enjoy exploring various types of cookery, and should be asked to school on a regular basis to join the teachers and the class in planning and cooking some simple, authentic meals. Many older relatives, male and female, keep old-country customs alive in their kitchens; some still use recipes in their native languages, weigh ingredients, grow herbs, make their own noodles, tortillas, ravioli, and won ton, and use interesting utensils in their daily cooking. Such artists--for so they are--should also come regularly to participate in international cookery projects. Those who speak the languages in use at school should plan with the classroom teachers to prepare simple and clear oral directions and explanations in the foreign tongues; to increase the children's vocabulary of useful words, including those for counting, weighing, measuring, and reading clocks and thermometers; and to eat and clean up with the children, talking all the while in their native tongue.

More should be done with puppetry in foreign language instruction than is customarily the case. Puppets are a form of masking, so they allow young speakers to shield themselves cleverly as they try out new words and accents: the puppet can function as a scapegoat for mistakes as well as a projector of special effects. Many of the best myths and other short tales in any language are excellent sources of dramatic action, brisk dialogue, and imaginative sound effects; and they also lend themselves to vivid characterization in speech, staging, and puppet design.

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[1] James Moffett. A Student-Centered Language Arts Curriculum, Grades K-13 (Boston: Houghton-Mifflin, 1973).

[2] See discussion of art and cooking in Chapter II, Recommendations, above.

THREE PART
Later Elementary Education

CHAPTER I

GENERAL RECOMMENDATIONS AND GOALS

As a general process, humanities education admits no divisions or abrupt demarcations between one stage of a person's life and another. It should be seen as a progression flowing from kindergarten through high school, but the flow will necessarily stop and start at certain intervals according to the ways in which schools are organized. These interruptions are probably unalterable facts of academic life, depending in part as they do on social customs beyond the schools' control. However, new kinds of organization and scheduling are being adopted in districts all over the state, and specific patterns are now falling more and more within the command of localities and even of individual principals and school staffs. So it is not too much to expect that unnecessarily disruptive or downright harmful breaks between "grades" or "levels" of instruction can be prevented if school and district staffs really think they ought to be.

One of the most troublesome of the common disjunctions is that between early and later elementary levels, usually between third and fourth grades. Around fourth grade, as many parents (and other people) have noticed when they visit the schools, a disappointing change often occurs. The first outward sign to the visitor is almost always the look of a classroom: subtly or obviously, it will proclaim the end of the kindergarten-primary style. Bulletin boards and walls do not display colorful, direct evidence of happy and varied activity. Desks are likely to be deployed in ranks and rows. There is less floor space available for dancing and acting, and very little "interesting messiness," though in ill-kept, understaffed schools the rooms may look grubby and untidy—and far from interesting. The little clusters and circles of chairs, the full shelves and handy resource tables, the scientific instruments, the art materials, and the play corners, which personified the spirit of the class even in the children's absence, have altogether disappeared from many schools and are strikingly diminished in others.

Again, in many though certainly not in all later elementary classrooms, the imaginative, affective, and physical qualities of human life suffer a reduction; the life of the mind begins to be detached from the life of the creative imagination and the senses; and the free exchange of thought and feeling that characterizes the best humanities education subsides or tends to be regularized into question-and-answer teaching, often under the falsely assumed name of "inquiry" or "guided discussion." Whatever the name, the method is deadly.

None of this need occur. There is nothing in the nature of things that requires a sudden shift in the way we teach one age group and its immediate juniors and seniors. The transition from early to later elementary classes should be made so easily that the children do not feel an unsettling shock of change.[1] Nine- and ten-year-olds are not radically different from children just a little younger than they. Some of the changes commonly to be found between early and later elementary or middle schools may be well meant and instituted for potentially good reasons— the children are growing up, or reaching a higher stage of development, or looking forward to more advanced work, or (if sixth graders) getting ready for junior high school. There is nothing intrinsically bad in any of these ideas. Little children do indeed grow up, develop, look forward, and yearn to be like older ones. They certainly should be encouraged to assume firmer control of their actions, to take on new tasks, to test their various capacities, to be proud of their growth, to feel and think and do new things. If this were what ordinarily happened between the ninth and twelfth years of a child's life, we might all be grateful. For inappropriate childishness would then be left behind, replaced by a sturdy independence; petty egotism would adjust to the legitimate demands of sociality; and talents would bloom.

In the best later elementary and middle schools, such things do happen all the time. "Fourth grade" is very much like kindergarten and primary school as far as the look and sound and tone of the classroom are concerned. Quite often it will be taught jointly with a "fifth grade" class or in a set of "vertical" groupings that include eight-to-twelve-year-olds. Sometimes the teachers are assisted by trained aides— both volunteers and paid paraprofessionals. A classroom may have a laboratory corner and will certainly contain such equipment as various kinds of lenses, instruments for weighing and measuring, number and logic games, puzzles, more complicated block sets and other building materials, three-dimensional maps, globes, aerial photographs, fish tanks, a terrarium or a window garden, an ant box and a worm box, some small mammals and reptiles kindly cared for, changing collections of botanical and mineral specimens, and other things gathered by the pupils.[2]

The shelves and reading tables will hold good books, magazines, and newspapers of several kinds; there will be many well-illustrated reference works in the arts and sciences among them. Every room will contain an up-to-date dictionary on a stand, which anyone may quietly consult at any time, without special permission. The cupboards in these good classrooms are abundantly stocked with art materials, with everything that will sustain a full program in the visual and tactile arts, including wood and metal-working equipment; and the walls will be hung with the pupils' work. There will be plenty of paper and pencils and felt pens and crayons, so that begging, hoarding, and going without need not be endured. Thoughtful care of supplies, equipment, and exhibits will be taught as one of the habits of curatorship and good housekeeping, in which boys and girls should cooperate as a matter of course. Children do not deface, smash, or burn the places where they enjoy themselves and where the work of their hands and brains is proudly displayed.

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[1] For a related discussion of this point, see the introduction to Part Two.

[2] Elwyn Richardson's In the Early World shows how to accomplish all this and more.

In good schools, music is sung, played, danced to, and studied every day. The children will bring their favorite records to class, so safe storage must be provided and the record player kept in repair. Popular, easily-played instruments, some made by the pupils themselves, will be available for informal concerts and for accompanying group-singing, dramatic presentations, and dancing. All the arts and sciences will be taught impartially and made available in understandable ways to all the pupils, simply as part of normal, everyday education. None of them will be reserved for a special few, although advanced instruction will be available for all who want it. Democratic education does not require the abandonment of talented children to boredom, nor does it impose tight restrictions on our definitions of talent. Teachers who look for ability and eagerness to learn will usually find them.

The household arts will continue to be part of the general curriculum for both sexes. The production of whole meals can be carried out by ten-to-twelve-year-olds whose work is planned and supervised. Parents, grandparents, and other aides should help in projects like these, which require coordination of many activities. No teacher can be expected to manage thoroughgoing arts and crafts instruction of any kind all alone, and no teacher should be expected to pay for the supplies and equipment necessary for such instruction. Far too many have to do so now.

The industrial and technical arts should be coordinated with other instruction and made an integral part of humanities education. Work with woods and metals is well within the capacities of later elementary and middle school pupils, girls as well as boys.[1] As the children improve in manual dexterity, they should be shown how to take care of the things they use. By age twelve, most boys and girls should be able to make simple repairs of common household and hobby equipment. They will be proud to show off these skills at home.

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[1] See Chapter IX, Part Five, for ideas that can be adapted to later elementary education.

Above all— if it is proper to elevate one essential practice above another— reading and writing and arithmetic must not be detached from the regular humanities curriculum and loaded with some kind of moral pre-eminence or awful threat. They are neither less nor more important than they were when the children first set about learning them. If reading and writing and mathematics have been taught well from the beginning and securely integrated with the other arts of our civilization, most of the children will do them competently. A smaller number of very able children will do them remarkably well. Every child should by this time feel honest pleasure in dealing with letters and numbers.

Those who have not been successfully taught how to manage these basic symbolic systems should receive individual and small-group instruction within their regular classes. They should not be relegated to so-called remedial classes.[1]

Bilingual education should continue throughout the elementary years; existing programs should be strengthened and new ones introduced, depending on the needs of a school population. If all California children could speak and read school-English and one other language either native to them or widely used around them, and do so fairly competently by the age of twelve, they would be on their way to really fine educations, which would immeasurably extend their prospects in life.[2]

Teachers of preadolescent children have much to be grateful for. Although not every nine- ten- or eleven-year-old is enjoying a blissful "latency period," and even though many children in these age groups do come to school deeply troubled and sometimes driven to distraction by their home lives, they are generally very engaging. The youngest can still express open affection for a beloved teacher; the oldest will find ways to do so too, though perhaps more diffidently. They are usually full of energy, humor, and imagination, eager to learn, bursting with curiosity, savvy in some ways but trustingly innocent in others, closer to their bodies than most older children will be, and physically able to do many more things than they could manage earlier.

At the beginning of these later elementary school years, teachers should look back over the kindergarten and early elementary education their pupils have received. As far as the teachers' information, hunches, and inquiries go, what have been its strengths and weaknesses? What happens in the primary schools of the teachers' own district? What skills do the entering classes bring with them? How can the years ahead be planned to improve what the children already possess and to introduce new studies and activities into the program?

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[1] See Chapter V, Part Five, "Recommendations," for an extended discussion of this matter.

[2] See the foreign languages chapters in Parts One, Two, and Three for further discussion.

A re-reading of Parts One and Two of this framework will help in this retrospective survey and will shed light on the chapters to come. An acquaintance with district and school policies will offer some clues about what to expect of the pupils educated nearby, though friendly conversations with kindergarten and early elementary teachers will prove more useful than any official handouts. Professional reading of the kinds of books recommended throughout the framework, discussions with other members of the staff, and participation in the inservice seminars described in Part Eight will be of great assistance in planning for both locally educated and transfer pupils.

The kindergarten classroom and the self-contained classroom that succeeds it are the models for the organization of humanities education in the elementary (and secondary) schools; and one-teacher-for-one-class is the basic staffing formula derived from this organization. This framework assumes that in early and later elementary school, one teacher will be in charge of one group of children at a given time,[1] and that this teacher will be a humanities teacher.

What humanities teachers are and what they do should become clear to anyone who studies Parts One and Two. They will be responsible for teaching the subjects of this framework as single disciplines and in combinations. Therefore, they will need good liberal and fine arts education at the undergraduate and graduate level, improved teacher education, greatly expanded opportunities for inservice training, and sufficient time during school hours to study, plan, and coordinate humanities instruction on a schoolwide scale.

Readers should not conclude that humanities teachers in elementary schools need simply to know and to do *more*. Indeed, one of the most intimidating problems they may face is that of deciding what to discard or alter in the traditional curriculum before they can organize a genuine humanities curriculum to replace it. These teachers will also have to acquire new skills and discover how to use time and space in different proportions. The security of doing things in set ways will have to yield to the uncertainty of trying new but eventually more effective methods. Children will not be using basal readers and workbooks in the drama/language arts program; but they will be improvising and acting in plays, miming, using their bodies to interpret literature, and learning how to talk, read, and write for and to each other in small groups. Teachers will have to know how to integrate mathematics and science instruction and to relate these fields to the arts. They will have to show children how to listen to music and to look at works of art.

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[1] The length of time that one teacher stays with the same group varies. For example, in non-graded schools teachers may stay with the same groups for longer or shorter times than a year.

Classroom teachers cannot, however, carry out a humanities curriculum unaided. School districts must employ additional, specially trained teachers in drama-language arts-reading, the visual and tactile arts, music, body education, mathematics, and science—in short, in every subject contained in this framework. Teachers of these subjects will serve as instructional and resource assistants to classroom teachers, participate in team-teaching, and also regularly teach classes in their specialties. These teachers are not specialists in the sense that their only work is to go around demonstrating new methods to classroom teachers, nor should they become the nuclei of separate departments. Rather, they will teach their specialties whenever it is appropriate to do so as part of the humanities program. Their technical expertise will be essential in many situations: for example, teaching instrumental and choral groups, dance, special art skills, extended science projects, and the like. They should be guided in their efforts by the frameworks of their disciplines and the humanities framework.[1] The ratio of these teachers to a school population might be based on that suggested for music teachers in the Music Framework; e.g., one teacher in each of the above categories for every 600 children.

Hiring policies for elementary schools should be brought into line with this formula. In times of financial crisis, staff should be reduced on a proportional, not a selective, basis, because no school can be said to function well unless it has its full complement of the specially trained teachers mentioned above. School boards must adopt policies declaring the arts to be fundamental subjects in the curriculum, no more to be abandoned in hard times than reading, physical education, mathematics, or science.

Planning and organizing humanities programs for elementary schools will take time, care, thought, and cooperative effort; for teachers and administrators must prepare themselves and their schools for the new kinds of teaching and learning discussed in this framework. A Humanities Planning Committee, such as is proposed for junior and senior high schools, plus smaller humanities planning groups will be needed when an elementary school staff undertakes the professional study and inservice training required to implement this framework.[2]

Unfortunately, elementary teachers have not been accorded the same prestige within the teaching profession or the lay community as high school teachers. The aura of academic specialization surrounding the latter often makes people unconsciously regard them with greater respect. This attitude has had some cruel consequences, one of them being the notion that elementary teachers do not need privacy and planning time during the school day so that they can step back from their close association with children and discover where they are going. Elementary teachers do not enjoy the "right" to a daily planning period, as secondary teachers do; in many districts they must stay with their pupils all day long, including lunch and recess, and they have no teachers of "special" subjects to relieve them. Yet the problems of planning and teaching humanities programs in the elementary schools are quite as complex and time-consuming as in the secondary schools. The "working day" of elementary teachers must therefore be reorganized to meet the realities of teaching. The following recommendation from Part Four, Introduction to Humanities Education in Junior and Senior High Schools, applies with very little alteration to elementary schools:

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[1] See recommendations on subject matter, staffing, and teacher education in the Art, Drama/Theater, and Music Frameworks.

[2] Teachers and administrators are asked to study Part Four, especially Chapters II and III, and adapt the ideas discussed there to the needs of elementary school staffs.

> The school schedule should be organized so that all teachers will have adequate and regular time for the group and individual planning that is necessary for good teaching of any kind to occur, and absolutely vital for interdisciplinary humanities programs. At least two hours a week should be scheduled for every teacher who is involved in planning humanities programs. Such planning time is in addition to the regular daily planning period that most secondary teachers are allotted. A common planning period is indispensable for the team that is teaching interdisciplinary programs or courses.

When they are at last given the time to do so, elementary school faculties must consider another typical situation: how teachers in self-contained classrooms can find new ways to handle all the subjects they now teach and yet meet the demands for interdisciplinary and cooperative teaching that this framework proposes. Most elementary teachers are already "interdisciplinary" in a real sense, though this is not the same as saying they are automatically ready for schoolwide humanities programs. They already have charge of all the subjects their pupils will be taking. While most of these teachers, particularly in the later elementary schools, organize the instructional day into separate, discrete allotments of time for reading, writing, spelling, arithmetic, music, and so on (most administrators require them to), many teachers combine subject matters so that children may write their science paragraphs during English time, practice library skills during a social studies project, and the like. This disposition toward combining activities and assignments gives elementary teachers a head start toward achieving the integrated curriculum and new methodology essential for humanities teaching. However, there is no denying that the separateness and self-sufficiency of elementary classrooms also breed isolation. It is very hard for many elementary teachers to discuss openly with other teachers the common experiences they want their pupils to have in the humanities, and to consider how team teaching and other cooperative ventures might extend the range of what can be taught, allow arts teachers to work closely with classroom teachers, bring science and art education together, and so on. Elementary children can gain a great deal when the skills and talents of their teachers are put to good advantage. For the sake of these children, and in order to make teaching as rewarding as possible for themselves, humanities faculties must recommend action on such matters as the following:

- using the special knowledge, skill, and artistic talents of staff members for the benefit of many classrooms, not just one
- exchanging classes or groups within classes so that teachers can concentrate on a single activity from time to time, rather than assume responsibility for all things
- determining the kinds of humanities teaching teams that are needed to put some of the provisions of this framework into full effect
- involving the specialist teachers in the ongoing programs of classroom teachers
- bringing in parents, grandparents, volunteer and paid aides, visiting lecturers from the community, and older students to help extend the teaching resources of the school
- scheduling the school day so as to allow blocks of time for inter-classroom teaching and team-teaching with arts teachers, other classroom teachers, and the paid and volunteer aides mentioned above
- flexible grouping of children in same-age, cross-age, special-interest, and other kinds of arrangements

It must be noted that flexible grouping of children in later elementary grades does not contradict the basic pattern of one-teacher-for-one-group. As long as elementary children are secure in their relationship with a "parent" teacher and know they are part of an established classroom group, they like to be under the guidance of other teachers from time to time and to associate with children in other classes.[1]

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[1] See, for example, discussion of organization and grouping in John I. Goodlad, School, Curriculum, and the Individual (Waltham, Mass.: Blaisdell Publishing Co., 1966), pp. 243-244, et passim; and Robert H. Anderson, Bibliography on Organizational Trends in Schools (Washington, D.C.: NEA Center for the Study of Instruction, 1968). See also Joseph Featherstone, Schools Where Children Learn (New York: Liveright, 1971), Chapter 2, "Junior Schools."

Goals: What Children Can Expect from a Good Later Elementary Program

- Continuing their education in a school with enough space and indoor and outdoor equipment to provide comprehensive instruction in the humanities
- A teaching staff trained in up-to-date methods of humanities education, assisted by paraprofessionals, volunteer aides, and specialists in the arts and sciences
- Safe, comfortable, and aesthetically pleasing classrooms that continue to resemble kindergartens
- Thinking, speaking and writing in an increasingly well-organized fashion
- Participating daily in well-conducted small-group discussions
- Understanding and using a substantially enlarged vocabulary
- Expressing their feelings openly in a wide range of situations and by a variety of verbal and non-verbal means
- Learning to understand their emotions and to direct them toward productive personal and social ends
- Using their bodies competently and happily in a large number of indoor and outdoor activities and taking increased responsibility for the health and daily care of their bodies
- Showing increasing regard for others; developing a sense of responsibility for making the classroom and the school interesting and desirable places in which to live and learn
- Extending their knowledge of their communities, their nation, and the world; becoming acquainted with some of the basic features of their culture
- Practicing artistic and scientific skills every day
- Expanding their knowledge of and their skill in using various systems and styles of social and artistic communication
- Moving toward complete literacy in the language arts, mathematics, music, and other symbolic notational systems

- Reading widely in every field of study; learning how to evaluate their reading, including newspapers and magazines
- Improving in the use of cooperative procedures for governing class meetings
- Learning how to use leisure time satisfyingly at home and at school
- Continuing to enjoy learning

CHAPTER II

VISUAL AND TACTILE ARTS

The success of a humanities program in any school will depend to a great extent on the degree to which the arts flourish there. The climate is likely to be more favorable to the humanities in elementary than in junior and senior high schools; even so, the regular teaching staff and the specialists will have to cooperate from beginning to end in order to keep the visual and tactile arts involved in everything that is going on in elementary school classrooms.

This is fairly easy to do at first, because a long and generally respected tradition approves the inclusion of these and other arts in the primary curriculum and favors the hiring of teachers with majors and minors in such subjects. The danger point seems to occur between the third and fourth grades (or the equivalent level in a school organization). For a variety of reasons, the place of art in the general program grows less secure at this time. Instruction may be curtailed or even departmentalized, or the number of specialists may be so reduced that classroom teachers and a beginning humanities program lose vital support. And by the fourth grade in far too many school districts, classrooms change for the worse. They cease to look like workshops, living museums, and exhibition centers combined and assume a drab and humdrum air—a sure sign that the influence of aesthetic education has diminished and that its values are receding.

It is beyond the power of a few individuals to arrest such a decline, but a whole school or district may be saved from it if aesthetic education is made an integral part of a schoolwide curriculum. Liveliness there equals life in the student body, in the teaching staff, and in the school itself.

Later elementary art education should have as one of its principal aims the desire and the will to send irrepressible energies along into the secondary years. Great importance attaches, therefore, to the ways in which the visual and tactile arts are taught from the beginning. Good examples are contagious, and it must be remembered that improvements in aesthetic education are more likely to originate in the elementary schools and move along the line than they are to filter down from above.

The best art education has always furnished such good examples. This kind of education is associated in the minds of most children with creativity, imagination, freedom, absorbing work, variety of experience, and products that a person is proud to exhibit. It also gives families abundant proof of accomplishment, because children take things home from a good art workshop and talk happily about what they do there. Community resources are reflected in them; the generations meet in the practice of an art or craft. Certainly such values deserve to be disseminated throughout a school system.

Recommendations

If upper elementary teachers and art specialists were to be limited to a single book as an instructional guide, they would be well advised to choose Elwyn Richardson's In the Early World.[1] It has both the philosophical depth and the abundant specificity required to support a schoolwide arts curriculum.

Richardson and the children at Oruaiti School worked with just about everything they caught sight of and could lay their hands on. After a while, the products of their seeing, touching, molding, and decorating made their schoolrooms look like folk museums. What Richardson and his assistant teachers and the children did in a New Zealand country school can surely be attempted in the state of California. "City nature" and "country nature" can be explored by a community of young artist-scientists wherever their teachers are prepared to lead them.[2]

Children between the ages of eight and twelve have reached one of the best stages of life for education in the visual and tactile arts. If their primary schooling has included anything like the programs recommended in the Art Education Framework and in Parts One and Two of this one, they will have dealt with or been introduced to many of the principal art media. The only limitations will have been those dictated by a proper regard for their rates of growth and hand-eye coordination, different for every child.

Now they will be ready to go on morning-long expeditions to places worth taking some time to study. They should carry their sketchbooks with them in some kind of back-pack bag that can also hold specimens they may be allowed to bring back for classroom use.[1] But indoors or out, in the schoolroom or its immediate neighborhood, the children's art education should influence everything they do. It is nearly impossible to think of a human endeavor that does not require some operation of the sight or touch or a union of the two and some application of aesthetic judgment.

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[1] (New York: Random House, 1964).

[2] See Part Two, Chapters I and II, for further discussion.

With respect to the visual arts, teachers should always keep in mind the basic necessity of seeing, in the sense of noticing, and arrange for their pupils to have daily, specific practice in learning how to use their eyes to their full powers. Some adults assume that children see objects, patterns, designs, or details naturally, without any help from outside. As a matter of fact, the majority learn very slowly to see in a conscious fashion. They need training and practice in using their eyes with perception and appreciation.

A regular program to develop visual acuity and visual memory can be an important part of education not only in art but in many other kinds of schoolwork as well. Teachers must encourage children to use what they see in their everyday lives as a source for designs, descriptive writings, social science projects, nature studies, mathematical calculations, and so on. Teachers will also discover that vocabulary develops easily when children are encouraged to discuss what they see, to ask challenging questions, and to receive informed answers on the spot— not "later on" or "when there's more time for discussion."

When they are doing their own artwork, children need to be taught how to use what they see. For example, a science lesson may deal with the stamens and pistils of a fuchsia. The children will make detailed and enlarged drawings of the parts of the flower, but they should also be encouraged to create abstract designs based on the flower's shape.[2]

With proper safeguards, the conscious analysis of art objects can become a valuable part of language and art lessons in these years. The work of the pupils themselves and of famous painters and sculptors can be described and analyzed. In the Early World is especially rich in examples of the good results of such discussions. Richardson shows in detail how his pupils increased their sensitivity to their own work and that of others as they learned to make aesthetic judgments.[1]

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[1] Even in the largest Japanese cities, which are very crowded, one finds young children making sketches in public parks and gardens and along quiet streets. In the summer, Japan is alive with schoolchildren of all ages, accompanied by their teachers or other leaders. They are taken to admire the National Treasures within busing distance, to view a famous prospect, to visit a temple or a theater, or just to see the sights and play in a park. In Richardson's school, the children were encouraged to gather leaves, grasses, stones, and other natural things upon which to base some of their artwork. And, of course, every walk became a science field trip. (See Chapter 11, "Nature Study.")

[2] See Richardson, Chapter 11, "Nature Study," for further examples.

Painters such as Paul Klee, Juan Miro, and Pablo Picasso used processes of abstraction and organization similar to those found in the work of many children. Discussing these processes can help pupils understand their own work. Classrooms, lobbies, hallways, offices, and other school spaces can be enlivened by the children's productions. Community buildings such as libraries and banks will also cooperate. Through these displays, the children can become involved in the humanizing of their own visual environments.

It is not necessary for the children to study a great many paintings. Once they have learned how to look at art objects and have practiced their skills of observation and analysis, they will see in an entirely new way: they will be acquiring aesthetic vision. If they carefully examine only three or four paintings in a year's time, they will have laid a foundation for a useful vocabulary in appreciation and criticism.[2]

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[1] Ibid., Chapter 14.

[2] A number of published programs include sets of art prints for classroom use, background information for teachers, and a guide for involving students in the study of art prints. Teachers should evaluate these programs very carefully and use them only to the extent that they facilitate the children's observation and enjoyment of art. The information in these materials should not be used to load pupils with a mass of facts and details, justify the assignment of so-called "thought" questions for homework, or supply cut-and-dried questions for identification and recall tests. (See cautions about using printed texts and materials in Chapter IV, Recommendations.)

Two programs that could be adapted for humanities classrooms are: Clyde M. McGeary and William M. Dallam, eds., Learning Through Art (Baltimore: Burton-Cotton, Inc., 1970); and Robert J. Saunders, ed., Teaching Through Art (New York: American Book Co., 1971). The Barton-Cotton prints are desk size (approximately 6" x 9") and thus drastically reduce the scale of the actual painting. In the American Book Co. Series, the prints are made from the Abrams print collection, are 19" x 23" on the average, and are of excellent color quality. These prints are large enough to draw a group of children into contemplation and discussion of a painting. The teachers' manuals are designed to help teachers guide children in looking at the prints, discussing what they see, and expressing their feelings about the works. The visual arts and the language arts are brought together constantly.

Collections of favorite objects should be part of every classroom. Smooth round stones to hold, plastic blocks or forms for building, parts of machines, photographs or drawings or paintings, well-designed toys, and the best of the pupils' pottery, sculpture, and painting must all be on show, available to be admired, held, or described in writing.

Parents and others should be encouraged to bring a few treasured objects to share with the children. A group of Japanese block prints, Eskimo soapstone carvings, China teacups, or Mexican woodcarvings, for example— things that some adult has cherished— will develop the minds and imaginations of the pupils as they admire and discuss them. Some appreciation of curatorship should also be instilled in the children as they care for the classroom collections.

Most school districts have reproductions of artworks available for teachers to borrow, and some districts own small collections of original artworks or handcrafted items. In addition, every humanities teacher can help the class build up a collection of art objects, setting an example by bringing personal favorites to class. Such a collection, made over a period of time, will become a symbol of the group's identity.

Several kinds of painting and drawing should be taught in the later elementary years; whatever the children have learned in the past should be used as a foundation for these activities. The principal goal should be to achieve some real skill in using one or more of the media available. Review sessions in particular techniques can be scheduled to bring newcomers into the art program, to repair gaps in earlier instruction, and to reinforce certain skills that everyone will need for more advanced work. The pupils should have several opportunities every week to use watercolor, gouache, and oil paints, so that they may learn which is the most appropriate medium for a given conception and how it may be applied to best advantage. When they are not otherwise occupied, the children should be encouraged to sketch anything they choose, and they should attempt portrait studies of their classmates at work. Those who are especially quick may enjoy trying tempera paints on a fairly large scale; everyone should learn to sketch in watercolors and to do complete works in that medium. Watercolor sketches to accompany written descriptions can make a vivid record of an excursion or a place; the combination of sketching and writing should be seen as a valuable instrument in several vocations. In the proper circumstances— i.e., if teachers and pupils have enough time and supplies to do a good job— art and applied science can be combined to allow the older children to grind colors and otherwise prepare materials for classroom use, including slips for decorating clay. Some principles of physics and chemistry can be taught informally during these sessions, with perhaps some appropriate preliminary instruction in optics. Sooner or later every painter must learn something about the relations between color and light.

Drawing should be done with pencils and pens of several types, including charcoal sticks, goose quills, bamboos, and reeds if they are available; etching tools; points for incising clay, including chipped stones and sharpened bones; and fine brushes. The drawing media should include wax, pastels, graphite, sepia, colored inks, charcoal and ground colors mixed with fats, slips, watercolors, and oils.

Continuous-line drawing should be developed extensively in these years, when hand-eye coordination is improving and an appreciation of closed forms, both simple and intricate, may be growing. Abstract drawings can be made of the creatures and natural objects being studied in science—a huddled mouse, a swooping bird, a fish, a flower, an oddly-shaped stone.

These lessons in painting and drawing should lead to discussions about conventions in the arts, about the ways in which people in all cultures are taught to see the world around them. All that we see (or will accept at first) as art is "stylized" and "conventional" to some degree; and to illustrate this point, as many different kinds of art as possible should be shown to the children. They are great "code crackers" at this age, so they know how to pick out the salient features of a visual scheme and how to compare one kind of patterning with another. For example, how does the sea look in Japanese paintings? How are rocks, trees, rivers, or buildings arranged with respect to their distance from one another and their relation to sky and land in certain Chinese paintings? Compare Queen Victoria in a Winterhalter painting with a wooden statue of that monarch by a West African sculptor. Why is her head "unnaturally" large in the latter work? How do we learn to recognize examples of calligraphic systems we cannot read a word of? And why, nevertheless, is one person's handwriting within a given system almost immediately distinguishable from another's? What conventions do fashion illustrators follow in depicting men's and women's bodies?[1]

Learning to interpret visual conventions will help the children to look at their man-made environments more keenly than most adults usually do.[2] On their field trips they should study the decorations on buildings, capitals on columns, gravestones in cemeteries, outdoor advertisements, and statuary to see, for example, how use is made of plant forms and marine forms. Inside the school, they should examine fabric designs, jewelry and other personal ornaments, hair styles, clothing, and the arrangement of the classroom itself for clues to the artistic conventions they embody as well as the originality they may express.

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[1] The guessing-game "What in the World?" described in the final interdisciplinary topic in Part Two, Chapter II, should be enlarged for these older children. It is unexcelled for teaching recognition of art styles in a pleasurable way.

[2] "The innocent eye sees nothing": Ernst Gombrich. Quoted in Stanley Burnshaw, The Seamless Web (New York: Braziller, 1970).

In any project where children look through lenses, they should be asked to draw and paint what they see. Reduction and expansion, changes in scale and proportion, inversion, and other distortions of images can inspire remarkable conceptions in several media. Children who like to draw with compasses and rulers, or who are good at making constructions in string, colored threads, or wire, should be allowed to express their imaginations in those forms. Some instruction in mathematics can accompany all such artwork and can be helpful in solving problems in three-dimensionality. Arts and mathematics teachers should plan joint lessons several times a semester; the symbolic systems they are teaching can help illuminate each other.

The tactile arts should be taught with the same desire to use several media and to build respect for good handiwork. Later-elementary pupils have sufficient muscular strength, dexterity, and control to make a variety of large and small pieces in clay by modeling, carving, press-molding, and other techniques, as Richardson's illustrations prove. By age eleven, girls and boys can begin to do portrait heads in terra cotta, and nicely modeled animal figures,[1] in addition to more skillfully executed examples of forms they tried in the primary grades: carved beads, graceful pots and bowls, tiles and plaques with incised and pressed designs of considerable elaboration, holiday decorations in traditional and fanciful shapes, botanically correct flowers and leaves, high-relief garlands and wreaths for hanging on walls, and so on. Some of these objects can be left plain, if the artist likes them so; others can be decorated with acrylic and oil paints.

Molding in papier-maché should continue. Many attractive articles are made by serious artists in this medium; the children should be shown a number of them in folk art displays and local stores. Puppet heads can be modeled also in historic and contemporary styles; finishing these will give practice in polychrome painting and varnishing.

All operations that depend upon small-muscle control can become more sophisticated now. They make a long list: stitchery in many patterns; beading, weaving, three-dimensional and relief carving in soft woods, linoleum, and clay; wood- and linoleum-block printing on cloth and paper; jewelry-making in ceramics, wood, papier-maché, wire, and shells; scientific illustrations; and calligraphy.

Cookery should be related to the arts and other studies, just as it is in good primary education. Dough is a practical, pleasurable medium to work in: the children should be allowed to do some baking at school on special occasions and should learn how to make painted toys, figures, and ornaments of bread and bread doughs. Confections of cereals, nuts, seeds, and dried fruits should be eaten during nutrition breaks; whole-grain flours should be used as often as possible;

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[1] Richardson, Chapter 4.

and the children should learn the most nutritious combinations of cooked grains to serve at family meals.[1] Corn husks, straw, nut shells, fruit pits, and colored varieties of dried corn and beans can be used to make sturdy toys and fashionable jewelry. These activities can often be related to ethnic studies and social sciences projects. A class might like to start a collection of dolls, some of them based on models from our own and other cultures and produced from the cheapest, most abundant materials at hand, including sticks, rags, paper, bottles, cartons, and cans.

Fabric-printing should be started by the sixth grade and continued throughout the secondary years. Several artistic skills enter into this operation, and both boys and girls can make garments from the finished yardage. Contemporary fashion encourages imaginative expression in clothing and is not inhibited by rigid gender-stereotyping, so the pupils can go on to ornament a garment with embroidery, beads, feathers, bits of mirror, tassels, and the like. Tie-dyeing and batik dyeing are likewise aesthetically satisfying and practical ways of enlivening one's clothing.[2]

The same kind of informed critical discussion that has been conducted about paintings should establish the class style for discussing all artwork. Technical terms should be used whenever they are needed; they should always be connected with what is going on in the classroom. Making children learn long lists of words for their own sake is simply a waste of time.[3] By the end of the elementary years, children taught in this fashion will be speaking easily in thoughtful, precise terms about a considerable number of art forms. At the same time, year after year, they will be learning what they like and why they like it; so they may never have to take refuge in the illogical statement, "I don't know anything about art, but I know what I like." Children going into secondary schools should know a great deal about art, because they have touched, seen, made, discussed, and judged enough examples of artwork to know what they are talking about.

Activities of the Visual and Tactile Arts Program

- All the activities listed in Parts One and Two of this framework (These are roots from which skill and understanding grow.)

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[1] See, for example, Frances Moore Lappé, Diet for a Small Planet (New York: Friends of the Earth/Ballantine Book, 1971).

[2] See Part Seven, interdisciplinary topic on clothing, for more ideas.

[3] For helpful advice about teaching new words, see Bradford Arthur, Teaching English to Speakers of English, pp. 24-27.

- Activities suggested in the Art Education Framework, pages 13-22
- Daily exercises in closing the eyes and trying to recall visual impressions of what was seen on the way to school, what a classmate is wearing, what is on a given page that has been studied, or of pictures in the classroom
- Frequent exercises in verbal description of a remembered painting, design, sculpture, building, or fabric and comparison of the remembered description with another close look to check the accuracy of the memory
- Making quick sketches of images stirred up in the mind while someone reads aloud
- Examining leaves and flowers of plants to study their structure and to learn to use them in designs and decorations
- Looking at decorations in public places to note what use has been made of plant forms and other natural motifs in decoration
- Looking at leaves, flowers, and grains of pollen through a low-powered microscope, drawing what is seen, and using the drawings as the basis for designs and decorations; doing the same with samples of pond and sea water, and using more powerful microscopes
- Studying after-images produced in the eyes after staring fixedly for 30 seconds at large patterns cut from brilliantly contrasting papers; comparing the results with classmates
- Studying fabric design and analyzing patterns of cloth and styles of clothing to sharpen perception of the artistic, historic, and symbolic significance of everyday things
- Writing cursive letter forms greatly enlarged with felt pens, crayons, or paint brushes and using these forms as bases for designs that incorporate circles, scallops, waves, and other lines fundamental to writing and drawing
- Studying alphabets from other parts of the world
- Looking at the classroom and the school neighborhood through enlarging and reducing lenses, prisms, binoculars, and other devices that change the visual images; comparing and contrasting these images in both oral and written work

- Studying the work of illustrators of books for young people to see how crayon, watercolor, collage, pen and ink, and oil painting are used, and then comparing and contrasting these illustrations
- Studying the illustrations in textbooks and manuals to discover what purposes they serve
- Collecting and discussing magazine illustrations used in stories and advertisements
- Studying the work of selected modern painters to investigate the processes of representation and abstraction they have used
- Building collections of reproductions of memorable paintings, buildings, sculptures, and other artwork
- Learning to identify art objects and to locate their point of origin; continuing the "What in the World?" game
- Building a vocabulary of technical terms
- Discussing personal creations and those of classmates, with specific reference to what was intended and the methods used to achieve it; discussing how intentions may change as a work progresses
- Watching, photographing, and sketching classmates at work, to see how the hands work, how the face looks when a person is deep in concentration, and how the whole body expresses involvement in artwork
- Modeling figures or making puppets to act out stories
- Building with many kinds of blocks
- Going on field trips near and far to gather materials for artwork, to look at people, places, and things, and to discover the aesthetic resources of the community and the people who live in it
- Visiting artists in their shops and studios; inviting them to visit the class

Some Interdisciplinary Methods and Activities Involving the Visual and Tactile Arts*

An interdisciplinary activity may be based on any study, such as nature (e.g., plants, animals, insects, minerals, ecology), a manufacturing process (e.g., dyeing, weaving, carpentry, machines, clothing, food production, cooking), a phenomenon (e.g., work, family, crowding, city planning, language and communication, peace, generation gap). A useful model for interdisciplinary learning is the "active" or "open" classroom itself, in which the pupils learn in accordance with their individual abilities and interests.

The term "found history" has been coined to express a conviction that history can be discovered in any contemporary community. This idea is helpful in answering such a question as "What happens when different groups of people come in contact?" Pupils and teachers must become alert to evidence of the various groups who have influenced the community or the state. For example, they should examine the street names on the town or city map. What nationalities are represented in their names? Were any named for American Indians or blacks? When did the streets get their names?

In addition to street names, the following characteristics of a neighborhood or a community can be examined, photographed, or sketched to discover what groups have been influential in the community's development:

- Building styles (What influences do they show? Spanish, Mexican, Oriental, Italian, Russian, and so on)
- Building, paving, and landscaping styles and materials
- Religious, patriotic, fraternal, heraldic, or historic symbols and flags
- Places of amusement
- Public parks, gardens, recreation centers, statuary, and memorials
- Attic or basement artifacts (This might lead to a flea market search.)
- Cemeteries

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*See also the other disciplinary chapters. The arts are incorporated in the entire curriculum.

Throughout the later elementary years, pupils should have been comparing works of art from all over the globe. The list below provides examples of the kinds of things the children can learn to identify by area and culture:

- Dahomey bronzes
- Japanese block prints
- Luristan bronzes
- Persian miniatures
- Aztec granite serpent sculptures and buildings
- Han Dynasty horses
- Egyptian tomb paintings
- Stained glass windows from Chartres and La Sainte Chapelle
- Eskimo soapstone carvings
- Scrimshaw work of American whaling men
- Carvings, paintings, and fabric designs from India
- Delft tiles
- Inca pottery, woven articles, and gold objects
- Greek vase paintings
- Navaho sand paintings

The study of the cultural achievements of the United States should include some of the outstanding American artists, designers, and architects. Learning how to use a library catalog and other reference tools to locate reproductions of selected artworks should be part of an art program.

An interdisciplinary study of costumes and clothing can lead children to see evidence of the many influences at work on what they wear. The class should become familiar with the derivation of the Japanese kimono, the Austrian dirndl, the Mediterranean caftan, the work clothes of several cultures (our own included), beaded and fringed jerkins, and whatever fashions are being worn at school. The survey should also touch those cultures in which women wear trousers all or most of the time and those in which men wear long robes, gowns, or kilts all or part of the time. The differences between martial and peacetime clothing in several eras and countries should be considered, as well as the relationships between occupations and forms of dress. Perusal of dictionaries and encyclopedias will produce an amazing assortment of names for various kinds of clothing; some of them have very interesting histories. Illustrated works on the history of costume should be available in the classroom or the school library. Identification games and other forms of play will enrich vocabulary and lead the children to an increased awareness of the cultural variety of clothing. They might even try to adapt some piece of historic or foreign clothing to their own uses.

Art education can be allied in many other ways with the social sciences. Classroom teachers and art specialists should cooperate in choosing from the social sciences curriculum at least two "points of concentration" [1] every year for intensive study in several art media. Both social sciences and art teachers should remember, however, to keep the projects pleasurable and within the reach of the class. These studies should not be made into disguised art-history or social-sciences "term" projects requiring large amounts of encyclopedia copying. One or more of the following "points of concentration" will serve as examples:

1. The Arctic Eskimos of historic times
2. Fifteenth-century Japan under the Ashikaga Shogunate; or the reign of Hideyoshi (The first Western contact with Japan occurred in 1543.)
3. The West African Sudanese empire of Songhay and the city of Timbuktu during the reign of King Askia Muhammed Askia, who seized power in 1493, one year after Columbus reached the West Indies
4. Brazil in colonial times to the middle of the eighteenth century; or the reign of Dom Pedro II, 1840-1888
5. The Khmer Empire from the tenth to the twelfth centuries, culminating in the building of Angkor Wat (first half of the twelfth century)
6. Indo-China from the battle of Diem Ben Phu to the present time
7. Ancient West Mexico (the present Mexican states of Nayarit, Jalisco, and Colima), coeval with the Late Pre-Classic and Early Classic periods of Central Mexico.[2]

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[1] See Chapter VI below.

[2] See Part Seven, interdisciplinary topic on Maize.

8. England during the lifetime of Chaucer; Italy during the lifetime of Giotto; or Turkey during the time of Suleiman the Magnificent

9. The Canadian-U.S. border from early settlement to the present

Having selected the times and places to be studied during a semester or an entire year, the class would consider, but not be limited to, the following:

- Briefly, the geographical-historical settings
- The cultural settings, including religion, in which the principal works of art (including music, dance, textiles, etc.) were produced
- Political and economic institutions as they influenced or dictated the production of art
- Sources of patronage for the arts, including royal, ecclesiastical, guild, or individual
- Principal styles of architecture, including domestic, academic, and mortuary
- Ornamentation of buildings
- Technologies affecting the arts
- Principal styles and especially noteworthy works in the visual and tactile arts
- Horticulture
- Textiles and clothing styles (lay, courtly, military, and ecclesiastical)
- Cookery and other household arts, if anything is known of them
- A few works considered by scholars to be superb examples of a school or period
- Biographical literature (if it exists) about principal artists of the period
- Evidence that women produced or were patrons of artwork of any kind

- Special relations, if any, among the arts; i.e., religious architecture and ornamentation, vestments, music, drama, dance, sculprure, literature, mortuary buildings and complexes, gardens

- The status and treatment of children in the society and as subjects for works of art

Several modes of instruction must be employed in studies so concentrated and yet so extensive. Hardbound textbooks, anthologies, superficial surveys, or standardized study-guides cannot accomplish what should be intended by integrated projects like those suggested above and elsewhere in the framework. The knowledge and interests of the humanities faculty, fortified by every kind of instructional aid, are the best resources that students can draw on. Then faculty and students study and learn together, with specialized teachers leading the way into the various activities. A year's concentration will require a judicious mixture of most of the following methods of teaching:

- Thorough advance planning by the humanities staff

- Basically, a studio-workshop situation where artwork and discussion go on constantly

- Instruction in artwork related to the times and places being studied and to skills that should be taught in these later elementary years

- Reading and writing suited to the project, of considerable scope and variety

- Team-teaching and individual conferences with pupils

- Teacher aides and visiting artists and lecturers from the community and nearby colleges and universities

- Lecture-discussion sessions to establish backgrounds, provide reliable information, make relationships among subjects clear, and respond to student needs and suggestions

- Small work- discussion groups changing in membership as tasks and interests change

- Demonstrations in several audio-visual media, including lecture-demonstrations by students, films, film-strips, maps, photographic displays, artwork by members of the class, record albums (i.e., religious music, Chaucer's poetry read aloud, dance tunes, court music, street-vendors' rhymes and cries, and the like)

- Independent study
- A wide variety of reference works of high quality, profusely illustrated

CHAPTER III

BODY EDUCATION

> The child at the age of four seems to possess tremendous creative energy, but by the age of nine seems to have had it so dimmed that it is no longer a source of rich fulfillment. Could it be true that through unimaginative teaching methods and lack of vision, hours of unguided television, stereotyped toys, we are stifling the very thing that will bring to each one his greatest moments of happiness?[1]

Children who have participated in body education activities extensively during the early school years will most likely come to the later elementary grades with an urge of body and mind to reach out for new learning, solve problems in more than one way, and express and understand their feelings about themselves and their environment. Through sound and comprehensive body education programs, we can help repair the split between mind and body that some children may have learned from social and educational conditioning. Body and mind are inseparable, and teachers must educate the "whole child" through interdisciplinary classroom experiences.

Children should enter the later elementary years already knowing a great deal about their bodies and possessing a body awareness. They should know that their bodies are a relationship of bones, muscles, and breath and that whenever they move, the movement has to begin or be felt in one of those parts of the human anatomy. The bones and joints suggest images of shape; the muscles suggest the sensations of effort, tension, and force that any movement requires. Breath suggests life itself and sensations of rhythm. Children should become more alert to these feelings within their bodies.[2]

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[1] Virginia Tanner, Come Dance With Me (Waldwick, N.J.: Dance Records, 1964), p. 1.

[2] Jack Wiener, Creative Movement for Children (New York: Van Nostrand Reinhold Co., 1969), pp. 26-27.

Recommendations

When teachers plan body education activities, they take into consideration the unique and distinctive growth patterns of every child. There are tremendous differences in the social, mental, and physical growth patterns of children entering preadolescence, including the tendency to become restless and easily fatigued. Heavy, tall, or skinny children, often referred to by their peers as "Fatso," "Shorty," or "Beanpole," can feel miserably out of place or become physically withdrawn.[1] Poor posture, lack of self-esteem, and refusal to participate in movement activities can result. Body education, including frank class discussions, should be planned to help children understand and respect the perfectly natural differences in their physical constitution.

Activities in which boys and girls participate together will improve their attitudes toward their bodies.[2] With very young children, body contact is not a problem, because gender differences do not bother them. By the later elementary years, however, they have become conscious of "acceptable" sex roles and begin to adopt them. Circle and folk dances, in which holding hands is required, can help eliminate some of this unfortunate self-consciousness. The conversations that teachers direct should encourage pupils to discuss their attitudes towards their bodies and try to discover how they formed these attitudes.

Unfortunately, many teachers do not believe that boys need any power of bodily expression other than that which is competitive and athletic. Most boys and girls know very little about their aesthetic natures, and many boys will be surprised to learn that they possess such a thing. This ignorance implies that any such need or desire is considered detrimental to the image of manliness.[3] Humanities teachers should challenge this view from the beginning. Athletic skills and sports should be encouraged: they give children great pleasure. But a larger scope and breadth of body experiences should be offered to both girls and boys during their school years: (1) boys as well as girls need to express and understand themselves through their bodies; (2) girls as well as boys require vigorous physical activities and should not be restricted to "lady-like" body movements; (3) combative activities promoting "male aggressiveness" should be de-emphasized.

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[1] Gladys Andrews, Creative Rhythmic Movement for Children (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1954), p. 7.

[2] Geraldine Dimondstein, Children Dance in the Classroom, p. 47.

[3] Ann Driver, Music and Movement (New York: Oxford Univ. Press, 1958), p. 61.

Teachers must expand their understanding of themselves as "body educators" and broaden their knowledge of their own bodies. Body education teachers can offer inservice workshops to classroom teachers, designed to develop methods of using movement in all disciplines. Faculty seminars can show teachers how to use the natural tendencies of children to invent and imitate movement. Teachers need not feel apprehensive about conducting movement education because they lack the proper training. With the help of specialists, workshops, and good reference materials, they can develop the following skills:

- starting the children's flow of ideas for movement expression
- getting the children to share and cooperate
- determining how and when to use imagery to stimulate an activity
- relating movement to other classroom subjects[1]

In creative movement activities, these later-elementary children will go beyond the exploration-improvisation level of basic movements (such as walking, running, leaping, jumping, skipping, hopping, and galloping) and will begin to create their own patterns. The three basic concepts of space, time, and force, the foundation of all movement studies, should be presented to the children in a simple and direct vocabulary. Terms such as "space," "time," "force," "rhythm," "percussive," and "floor patterns" should be used frequently. Sometimes the term can be written on the board for the children to read. In addition, they need opportunities to talk about movement and evaluate one another's performances in order to become more familiar with movement terminology.[2]

If children wear appropriate clothing for movement activities, such as long or short pants or leotards, they can move easily, comfortably, and without self-consciousness. Children can leave a pair of pants at school for movement and dance sessions. Security in dress will allow for free body movements and should help de-emphasize clothes so that children can focus on movement.[3]

Images can inspire many creative responses from the children and should lead to better understanding of their movements and of the basic space-time-force concepts. Teachers should be aware of ways to use images:

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[1] Conversation with Leigh Shannon, Dance Specialist, Chico, California.

[2] An excellent film showing elementary pupils exploring space-time-force concepts is Children Dance (Berkeley, Calif.: Univ. of California, Extension Media Center, 1970).

[3] Geraldine Dimondstein, Children Dance in the Classroom (New York: Macmillan Co., 1971), p. 47.

1. Images can lead to movement; i.e., "Make your back round like an orange."

2. Images can arise from movement; i.e., "You're in a round shape. What else do you know that is round?"

3. Images can be a basis for movement; i.e., "What kind of movement might an orange make?"[1]

The movement concepts of space-time-force should be as familiar to the teachers as they will become to their pupils. Visual aids such as pictures, objects, and films will help clarify abstract ideas. A lesson about "stretching" and "collapsing" movements will become more concrete if the teacher brings feathers, clay, and rubber balloons to class and begins a short discussion about the properties of these objects. The children could then be guided by questions to show different kinds of stretching and collapsing movement. The lesson could be expanded to include collapsing and stretching at different speeds, altering the size of the movements, and taking the movements in different directions. Children can restrict stretching and collapsing movements to one part of the body: i.e., stretch and collapse the leg, then the arms, head, torso.

Individual exploration leads to creating patterns with a partner, in a small group, or individually. Stretches and collapses can become a short dance-study. Occasionally the children should be able to observe one another's creations and discuss them in an open but kindly way. If some children are shy and cannot perform well when they are observed, they should return to whole-group dance activities.

Teachers must be careful not to create images of themselves as "models" that children will feel they must imitate in a "follow me" spirit. If children do begin to imitate the teacher, they will expect to be judged in terms of how accurately they copy the teacher. Children should be exploring ways to express their own ideas and feelings in bodily language instead of slavishly following other people's.

Later-elementary body education should include instruction in some of the traditional American and international dance forms; i.e., square dance (and the European quadrille), round dance, contra dance, mixers, and various national folk dances. These dances can be easily related to several other classroom studies. Students can write down the directions for a dance in proper sequence as a language activity. As a math activity, the class can make a wall chart showing every geometric shape in the dance styles. Folk dance and music can lead naturally into discussions about how songs and dances are handed on from generation to generation.[1]

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[1] Reprinted from First Steps in Teaching Creative Dance, by Mary Joyce, by permission of Mayfield Publishing Company, formerly National Press Books, Copyright by Mayfield Publishing Company, 1973, pp. 23-24.

The basic dance steps—shuffle, two-step, polka, schottische, waltz, and mazurka—are found in all of the traditional dance styles. Teachers can present these steps as a movement exploration experience before teaching an actual stylized dance. Several methods may be needed so that everyone can learn the steps. One method is to have the children first listen to the music, clap out the rhythm of the step, and see the step written out on the board.

Schottische:	Step	Step	Step	Hop
	L	R	L	L

Or teachers can demonstrate the step and walk through it with the children before using it in a sequence and then in the dance itself.

Ballroom dancing should not be taught to children in the later elementary grades. Folk, square, and creative dance activities allow boys and girls to cooperate and dance without the stress of having to choose partners. As boys and girls get together in small groups, the emphasis is on working out ideas. For example, a fifth grade class might be asked to divide into groups of four to six to work out a sequence combining the two-step and waltz step in a new way. They have choices to make within a framework, and the emphasis is not on the boy-girl relationships but on the problem.[2]

Dance techniques such as ballet, jazz, or modern dance should not be taught by the later elementary teachers. If the body education specialist has had training in a dance technique, learning some of the warm-up exercises can be fun for the children—and safe. But progression into a "turn-out" position (outward leg rotation at the hips), the five feet-positions in ballet, or more advanced toe-dancing should be strictly avoided. It is not the intent of the school dance curriculum to produce dancers (although some students might desire outside instruction). Children should explore the art form of dance by practicing a variety and range of movements without undue emphasis upon technique.

Children should move and dance freely to various kinds of rhythms and to classical, folk, and popular music, doing so in their everyday clothes. Music stimulates improvisational and physical responses that can help reduce inhibitions and awkwardness. Later elementary teachers should provide some of the free and joyful movement activities that are abundant in the kindergarten and early elementary grades. Children should be encouraged to bring their favorite recordings to school.[1]

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[1] Fresno Unified School District, Basic School Subjects Complemented by the Humanities, Part Three (Fresno, Calif.: Office of the Superintendent of Schools, 1973), p. 353.

[2] Gladys Andrews, p. 12.

> The goal is to make dance a part of the child's expression—a complete and fulfilling experience for him. He should dance because it feels good, because he wants to move in his own way.[2]

A good foundation in movement skills is essential if children are to enjoy games and sports in these years and throughout their lives. The movement-exploration technique continues as a basic method for teaching movement and object-control skills. This should not be discontinued simply because team sports are introduced in the later-elementary body education program. The work should progress through rudimentary ball skills of catching, throwing, and kicking to the team sports that demand refined motor skills. Sport instruction should be well-planned and determined by student readiness. The enjoyment that children derive from relay races, group games, and sports should not be spoiled by repetitious and tedious practice drills or by demands for high levels of achievement. Team play is necessary and exciting, but teachers should take great care to create constructive competitive situations in which children do not view winning as the all-important goal. Although benefits are derived from healthy competition, children must learn to distinguish between using their bodies only to win the game and enjoying the game as a sport. Excitement and good feelings can result from games in which both teams have participated happily. Teachers must not allow the "star system," in which only the winners succeed, to rule these games. When teachers permit two team leaders to stand in front of the class and choose team-mates (of course according to athletic abilities), only humiliation can result for the less physically skilled students. A rotation system in which all students have the opportunity to be team leaders is a far better method of forming class teams.

In exploring movement with children, teachers should first demonstrate the particular movements and skills to be learned and then introduce activities that incorporate them in interesting ways. For example, "Can you walk around the room without touching your classmates?" is a challenge every child can respond to immediately, and is far more fun than routine exercises. Teachers should make movement challenges progressively more difficult and should extend them over a longer period of time. The ways in which the teacher introduces activities and presents verbal challenges should encourage the children to devise individual variations of movements. As they do so, teachers can silently observe the responses and record their progress by using simple check-lists or other methods of evaluation.[1] As teachers encourage and praise children in their attempts to solve movement problems, they will gain the confidence to attempt new movement activities.

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[1] Reprinted from First Steps in Teaching Creative Dance, by Mary Joyce, by permission of Mayfield Publishing Company, formerly National Press Books, Copyright by Mayfield Publishing Company, 1973, pp. 46-50.

[2] Ibid., p. 50

The body education program in the later grades will include study and discussion of elementary physiology (first introduced in the early grades), physical and emotional changes taking place in the children themselves, sound habits of bodily care and conditioning, feeling secure about one's own sexuality, and respecting the privacy of friends and family members. Understanding their current stage of development is particularly important for these children because they will soon be entering the more difficult period of adolescence. They can easily form unwholesome attitudes from inaccurate information unless teachers encourage and respect their questions by answering them honestly and directly. Teachers should encourage discussions about the feelings and problems of growing up and the value of wholesome friendships with both sexes. Children will chiefly associate with members of their own sex in these years; they should not be pressured into a premature social life.

By about the end of the fifth grade, children should be independently practicing good body posture and alignment. Teachers should help those children who have problems with posture: remedial exercises can be given after consultation with the school nurse or the family doctor. Supinated or pronated feet should receive specific attention; but, again, the teacher should consult a specialist for proper exercises. In all conditioning exercises, teachers should avoid those involving knee bouncing and strain. Attention should be focused on any of the following signs of physical strain: ankles rolling in, knees rolling in, hyperextension of the back, shoulders lifted up, tension in the hands and toes.

Activities Going On in the Body Education Program

- All those activities listed in Part Two, Chapter III, of this framework
- Activities recommended in the Physical Education Framework[2]
- Openly discussing differences in body structure and physical growth patterns of boys and girls

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[1] See Jack Capon and Jack Evans, Selected Elementary School Physical Education Activities, pp. 89-93, for evaluation methods.

[2] Physical Education Framework for California Public Schools—Kindergarten Through Grade Twelve (Sacramento: California State Department of Education, 1973), pp. 21-24.

- Studying human anatomy and bodily functions including facts of reproduction and the emotional changes of puberty[1]
- Honest and forthright discussions concerning emotions surrounding sex and sexuality and sex roles in our society[2]
- Visiting community health and family-planning centers and discussing their purposes
- Inviting professional medical people to talk to the class
- Taking personal responsibility for body health and proper nutritional practices
- Testing physical fitness and performance
- Conditioning exercises, stunts, and tumbling on mats
- A daily period of *conscious* relaxation
- Playing games involving team cooperation and ball—handling skills
- Running, jumping, and climbing to increase endurance
- Playing fine-motor games; i.e., Ping-Pong, 4-square, lumni sticks, Tinikling Filipino bamboo-stick game)
- Creating non-verbal movement plays from favorite stories
- Performing creative dances and folk dances for parents and for other classes
- Swimming whenever possible

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[1] A recommended book for these studies is Siv Widerberg, *The Kid's Own XYZ of Love and Sex* (New York: Stein and Day, 1972).

[2] Some recommended books: Julian May, *How We Are Born* (Chicago: Follett, 1969); John Navarra, Joseph Weisberg, and Frank Mele, *From Generation to Generation, The Story of Reproduction* (Garden City, N.Y.: Doubleday, 1970). For more recommendations, see Cheila Cole, "What's Wrong with Sex-Education Books for Kids," *Ms* (May 1973), p. 70.

- Participating in sport days
- Combining in patterns the locomotor movements of walking, running, jumping, hopping, skipping, and the like to rhythmic accompaniment
- Discussing the importance of movement within various societies at different times in history (including the history of the Olympics)
- Compiling a special class dictionary of dance terms and illustrating every term in as many media as possible
- Combining body-education activities with all other classroom experiences.

Some Interdisciplinary Methods and Activities Involving Body Education*

Bodily, verbal, and written forms of human communication can be interrelated and explored. The class can organize a movement game in which small groups of children are given an action word like "swinging," "turning," or "falling." Each group chooses an adverb (i.e., "quickly," "sadly," or "sloppily") and pantomimes its action word according to the adverb it chose ("falling lazily" or "falling dreamily"). The observing children can guess the group's action words. The teacher should point out before or after the activity that the "-ing words" tell "what I am doing," while the "-ly words" describe "how I am doing it."

A topic of study on weather can include activities such as making barometers, visiting a weather station, painting and writing about clouds, storms, wind, etc., and movement dramatizations about the weather.[1] Astronomy and space studies involve complex ideas that can become clarified by movement activities. "Rotation," "revolution," and "orbiting" are meaningless terms without some visual aids or movement demonstration.[2] Why not ask students to demonstrate the order of the planets orbiting around the sun in addition to giving an oral presentation of facts concerning the planets?

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*See the other disciplinary chapters. Body education is incorporated into the entire curriculum.

[1] Betty Rowen, Learning Through Movement (New York: Teachers College Press, Columbia University, 1963), pp. 50-51.

[2] Ibid.

Principles of balance and body weight can be investigated when teachers guide children to create human statues. Working in pairs, pupils "carve" their statues by moving the body parts of their partners into shapes that they like. The partner must move and yet remain balanced while the "sculptor" slowly pushes, bends, then pulls his other partner's body into a particular shape. When the sculptor is finished, the "statue" must remain frozen in the final position while other children view them. The concept of balance should become clearer to children when they experiment with altering their centers of gravity as they shift their body positions and weights.

In movement activities, teachers guide children to explore space within and around their bodies, equipment they may be using, and the environment (classroom, lawn area, etc.) in which they are moving. Space is taught first as the perception of one's own body in space and then the space which other people and objects occupy. Children can also become aware of space, shapes, and sizes in art activities, using such materials as paint, clay, collage, stitchery, wood, wire, plaster, and styrofoam. The children's art creations can be used as catalysts for creative movement sessions in which spatial concepts are explored. For example, a class takes a walk to collect natural objects such as leaves, pine cones, sticks, acorns, rocks, and so forth. When they return to the classroom, the children make collages in which different sizes, shapes, and textures of the objects can be recognized. Teachers should point out the various spatial concepts (sizes, shapes, designs) in the collages before exploring these concepts in movement so that the children have an opportunity to see tangible examples of each concept.

Throughout history, body movement has played a variety of roles within human societies. Children in the later elementary years can begin to comprehend the importance of healthy bodies for various daily physical and mental activities, as well as why bodily movement is an essential ingredient of life. The role of movement and dance can be traced, beginning with early societies in which human beings devoted most of their time to teaching various movement tasks and transmitting their culture to their young. The ability to fight aggressors, to hunt, and to carve stone tools was vital to their survival. Dance movement was used as a means of prayer, for celebrations, and in education. Dance also established a sense of tribal unity and social identification.

CHAPTER IV

MUSIC

A principle stated in the early elementary chapter on music bears repeating here: "An integrated curriculum can draw upon the full resources of music and extend them to every child in a wealth of activities, implicitly teaching the children and their families to regard music as a necessary, natural part of a general education, not as a special treat for a highly talented few."[1] Classroom teachers who are not music specialists can do many things to make music an important part of their pupils' lives. This is a crucial time for giving children the confidence to become users and makers of music in the broadest sense.

These general classroom teachers, like their colleagues in the early grades, will plan musical activities as part of the interdisciplinary humanities program, drawing upon their own musical interests and those of their pupils. As they cooperate with music specialists and study the recommendations in the Music Framework,[2] they will discover that they can teach children to love and understand music.

To many children in later elementary grades, it comes as a revelation that they can acquire musical skills such as fingering woodwind instruments, bowing and plucking stringed instruments, carrying a tune independently, singing in two-part harmony, reading notes, following detailed directions in folk dancing, and learning to move to many rhythms. Eight-to-twelve-year-olds are intellectually and emotionally capable of perceiving musical patterns and styles. They are more capable of listening to new music and expanding their whole awareness of all music than is generally supposed. Humanities teachers can capitalize on this readiness.

Older children are able to listen to music more attentively and critically than younger children, and they derive pleasure from developing this faculty.

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[1] Part Two, Chapter IV.

[2] Music Framework for California Public Schools—Kindergarten Through Grade Twelve (Sacramento: California State Department of Education, 1971). One of the recommendations is that at least one resident music specialist for every 600 students be employed by the district. A music specialist is absolutely essential to support the work of general humanities teachers, who must be relieved from anxiety about technical instruction.

Humanities teachers can learn to guide the listening activities of pupils and in this way exert a most important influence on their musical development. The record and phonograph will be as much a teaching tool of the humanities teacher as the art print or story book.

Many of the activities suggested in the music chapters in Parts One and Two will be continued and expanded here. Later elementary children will be:

- making and decorating their own instruments with increased dexterity
- conducting experiments in the physics of sound
- learning how people of different cultures produce music
- talking about the social and political uses to which music can be put
- discovering that historical periods can be characterized as much by their music production as by other accomplishments

All of these activities are important and will give teachers and pupils great satisfaction.

Recommendations

The environment and organization of humanities classrooms must be conducive to the enjoyment of music. Specific times for listening and playing must be set aside in the weekly schedule, but there should also be unscheduled time for music-making. A piano in the classroom will attract many pupils; guitars and recorders can be at the ready on shelves or wall brackets. Listening stations should be set up so that individuals or small groups can listen to records, tapes, or the radio. Earphones make it possible not to disturb others in the class. At times the whole class should listen attentively together to a piece of music, but there are times when background music is appropriate.[1]

The acoustics of a room can be improved inexpensively. Area rugs reduce sound reverberation, and they also serve as good reading or listening locations. Walls can be hung with casement (monk's) cloth or burlap. Gathering the material into folds approximates the effect of drapes. A wooden frame can be affixed to the wall with material stretched tightly over it. The class can note the effect that sound inhibiters have on the acoustics of the room.

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[1] Background music can contribute to setting a climate or mood during which other activities are more pleasurable, but it can be distracting when pupils' attention should be directed fully to something else. Music should not be playing when it is being completely ignored by everyone.

Children should bring music to school—anything having to do with music—as freely as they bring newspaper clippings and pictures or as they report on items from TV. There should be a section of the bulletin board set aside exclusively for the arts, and items of musical interest should form a part of it.

The chapter on music in Part One contains suggestions that are essential for good listening in all grades. Older children should have more planned listening activities than younger ones, but a balance must be struck between focused and non-directed listening. A piece of music must be heard several times and in a variety of ways. For example, if a selection is introduced to the whole class, there should be opportunities for individuals or small groups to listen to it at their leisure. Requiring children to sit up straight with hands folded on the desks does not encourage them to listen attentively. In the words of the kindergarten chapter, "All postures have historical precedents." Above all, the emphasis should be on listening to music, not on discussing it. A good length for a listening period is twenty minutes, though of course it will vary according to the attention span of the group. It is better to have short listening periods every day than long ones on just a few days.

Children should not be asked to listen to a piece of music because it is a great work by a famous composer; rather, they should be led gradually to perceive the ways in which composers combine the elements of music into different patterns of tone and composition. Children need to hear a great deal of music. By the end of sixth grade, they should have listened extensively to different types of music, such as classical, folk, jazz, and rock; to music of different periods of history, such as Renaissance and modern; and to the music of different cultures, such as Spanish, Slavic, African, and Chinese.

Teachers should develop methods for conducting listening activities which enable children to enjoy the total effect of a piece of music as well as learn to perceive its elements.[1] Teachers must take great care in phrasing questions and conducting discussion, so that children do not respond to the music in ways they think the teachers want them to. There are no "incorrect" responses to music; however, there are more and less discriminating ways of listening to it. If permitted, children will respond to music with their own words and gestures, identifying melody, rhythms, beat, dynamics, instruments, mood, and other elements. Some children will pick out elements that others don't hear, thus creating an opportunity to repeat a selection. The first playing and the first replaying, at least, should present the whole piece of music.[1] Subsequently, parts of the piece can be played to reinforce the recognition of certain elements or to allow children to hear the particular parts that please or disturb them.

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[1] Rudolph Saltzer, Associate Professor of Music, California State University, Hayward, is one of a number of professional musicians who are interested in developing methods for teaching teachers who do not have special music training to conduct listening activities with children. He has tried out some of his ideas with classroom teachers in Contra Costa and Alameda Counties during 1972-73 and with students of music at Hayward.

Teachers should not ask the question "What does this music remind you of?" Children make almost any kind of answer, because it is possible to free-associate anything with music. Children often express themselves metaphorically; for example, "That music sounds like thunder." But they are saying that music arouses feelings that are similar to those aroused by thunder. Music arouses emotions in listeners because of the way the composer has created tonal patterns in time and because of culturally-determined ways of responding. These feelings are nonspecific, and powerful. Children should be able to build vast worlds of private thoughts and feelings as a result of listening to music.[2]

When students become fairly capable listeners, they can safely study the program or story of a piece, if it has one. When listening to Bedrich Smetana's The Moldau, for example, they should read about the story Smetana had in mind only after they come to know the music as listeners. They will then discover, probably to their surprise, that Smetana intended to describe places and events along the route of the Valtava River. Children will continue to be surprised and delighted in comparing their impressions of musical compositions, listening to them as pure music first, then with the programatic intent of the composer in mind. Some recorded and filmed performances should be heard and seen by all children; for example, Prokofiev's Peter and the Wolf, Saint-Saens' Carnival of the Animals, with the marvelous verses composed for it by Ogden Nash, and Walt Disney's film version of Paul Dukas' The Sorcerer's Apprentice, as well as the rest of the animated stories set to classical music in the movie Fantasia. Teachers could have children discuss the kind of music they think would fit various moods and events or have them sing or hum improvised pieces of music to convey different moods, maybe combining these with spontaneous movements. Relating music to events that affect the lives of many people could be achieved through such a question as "What kind of music might convey the feelings of your parents if their son went off to war?" The music that Johann Sebastian Bach composed at the time of his brother's going off to war in Sweden might be played— Capriccio on the Departure of His Dearly Beloved Brother.

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[1] This does not mean, for example, that a whole movement of a symphony should be played in order to present the main theme. A section containing the theme is sufficient. The point is that music is an organized totality of sound in movement, not separate bits and snatches.

[2] Roger Sessions offers an explanation of how music affects people: "[Music] communicates in a marvelously vivid and exact way the dynamics and the abstract qualities of emotion, but any specific emotional content the composer wishes to give to it must be furnished, as it were, from without, by means of an associative program. . . . What the music does is to animate the emotion. . . . Its realm is that of emotional energy rather than that of emotion in the specific sense." Roger Sessions, The Musical Experience of Composer, Performer, Listener (Princeton: Copyright by Princeton University Press, 1950; Princeton Paperback, 1971), pp. 23-24. Reprinted by permission of Princeton University Press.

The humanities classroom should be a place where pupils have frequent informal opportunities to perform instrumental and vocal music. In fourth and fifth grades, many children start to take lessons on instruments, either with private teachers or in small groups at school. Music teachers often establish beginning ensembles, bands, and orchestras. The humanities classroom should be a music hall for these students and for those who play such instruments as harmonica, recorder, guitar, and accordion. The playing of these and other popular instruments should be encouraged, and if enough students want lessons, the school should provide them. General music education will grow in importance when students realize that all kinds of instruments and music are welcome in school.

Parents and volunteers who have musical interests and skills should be invited into the school to help in developing the classroom music program. They can perform on instruments, coach children, conduct listening activities, and arrange for classes to attend concerts, operas, and film musicals. Parent organizations can bring soloists and ensembles to the school. Children enjoy live performances and like to talk to the performers about their work.

Rhythmic expression in music, body movement, and dance, and in poetry, drama, and other forms of literature should continue without interruption throughout the entire elementary curriculum. The sense that children begin to get in kindergarten that the body itself is an instrument capable of communicating sound, gesture, rhythm, and meaning should grow steadily in later grades. Such growth will be greatly encouraged by combining the disciplinary and interdisciplinary recommendations and activities in this framework[1] and in other sources.[2]

The Orff-Schulwerk curriculum should continue in later elementary grades. The tonal and rhythmic instruments that are part of the Orff program can be used very imaginatively by children of this age. They will make increasingly inventive combinations of language, rhythmic, and instrumental patterns, and they will become more expressive physically.[1]

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[1] See the chapters on Music in Parts One and Two, and Body Education and Drama and the Language Arts in Parts One, Two, and Three.

[2] See, for example, Moffett's A Student-Centered Language Arts Curriculum and the Drama/Theater Framework.

Music education can contribute to reading and speech development. Reading the words while singing familiar songs reinforces word recognition. Children develop aural acuity as they listen to themselves and others sing. Ears can be trained to discriminate musical pitches, consonant and vowel sounds, and phrase patterns. Musical notation can be compared with printed words as another way of decoding symbols. Vocabulary can also be enriched when teachers make sure that children understand the meaning of the words and phrases they sing. What do "spacious" and "alabaster" mean in "America the Beautiful," for example?[2]

Group singing should continue. Teachers should find out what songs children will sing with pleasure. (They may not like to sing the latest hit tunes, even though they may know them.) Some folk, patriotic, and humorous songs have many verses that can be memorized. A class should be able to build a repertoire of favorite songs and know the words to several verses.

Children should be encouraged to compose songs, just as they are encouraged to create in many other art forms. They should not be educated in the adult notion that creating music is an esoteric art attainable only by the gifted. They can compose instrumental music. One way is to use the Orff method of composing and improvising on instruments as a group. The music specialists on the staff can help students write the notation of a song or add harmony to it. Musical compositions can be sent home on tapes for parents to hear.

Classroom teachers must learn how to make discriminating use of textbooks in music. Humanities planning committees must put evaluation of textbooks high on the list of inservice activities. State-adopted textbooks in music contain many good features: wide and varied selection of music, representation of many cultures and ethnic groups, recordings of good quality that accompany textbook series. On the negative side, however, directions to the teacher and pupil sometimes stress formal analysis rather than appreciation responses. Children are required to read about how they are to listen, rather than allowed to form impressions from listening to the music first; and too much information about music and composers is given, which reduces the time and energy that can be given to listening and performing.

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[1] See the discussion of Orff-Schulwerk in Part One, Chapters IV and V. In addition to the references cited there, teachers should consult the following: Orff and Kodaly Adapted for the Elementary School by Lawrence Wheeler and Lois Raebeck (Dubuque, Iowa: William C. Brown and Co., 1972); Musica Viva and Play-Sing-Dance (An introduction on phonograph recordings to Orff activities and instruments: Children's Music Center, 5373 West Pico Boulevard, Los Angeles, Ca); Melody, Movement and Language: A Teacher's Guide to Music in Game Form for Pre-school and Primary Grades (R. & E. Research Associates, 4843 Mission Street, San Francisco, CA 94112); Orff-Schulwerk Association [California], 16703 South Clark, Bellflower, CA 90706; American Orff-Schulwerk Association (Executive Headquarters), School of Music, Ball State University, Muncie, Indiana 47306.

[2] See an article on this topic by J. M. Anderson, "Improving Reading Skills Through Musical Experiences for the Non-Musical Teacher," Claremont Reading Conference, 35th Yearbook, 1971.

Several publishers include selections of art and literature in music textbooks. The topics, themes, or relationships which supposedly govern these selections are often too difficult for pupils to understand; sometimes they are forced or even false. Great works of art are distorted in size and color. In one textbook, for example, El Greco's View of Toledo is squeezed into a quarter page. Should The Moldau be similarly compressed into three minutes of playing time? Teachers should carefully examine literary selections. Do they have literary merit? Are they truncated, garbled, or taken out of context? Are teachers and pupils asked to spend as much time with the literary and art selections as they are with the music? Answers to these questions will show teachers that one textbook cannot serve for a humanities class in music.

Activities Going on in the Music Program

- Activities listed in the music chapter of Parts One and Two of this framework, many of which can be used in the later elementary years
- Activities suggested in the Music Framework, pages 9-31 and 47-56
- Listening to music in private or small groups with earphones while doing art work or enjoying a quiet time
- Celebrating composers' birthdays by featuring their music, inviting other classes to listen, broadcasting music over the PA, having cake and ice cream
- Identifying women composers and performers and playing their music
- Listening to songs while following a printed text
- Listening to the music of a favorite TV show to see how it fits the action; discussing the uses of music in social, political, recreational, and other situations

- Learning to play a zither, autoharp, harmonica, small xylophone, tuned bells, or other classroom instruments; having a classroom collection of such instruments, which can be signed out for practice
- Listening to sounds and music in order to discriminate between them; making tape recordings of sounds; holding taped "sound concerts"
- Memorizing a patter song from a Gilbert and Sullivan operetta or any other comic work
- Acting out songs and stories from musical productions that are interesting to children of this age
- Attending musical productions that are appropriate to this age
- Inviting local musicians to perform for and with the children
- Discussing musical performances (students' and others') in order to establish standards for judging performances
- Learning songs in foreign languages from records or from natives of the country; learning the music of ethnic groups in the community
- Playing music of countries studied in the social sciences as examples of the creative activity of men and women around the world
- Learning the music and customs of family festivals in different world cultures and holding "festival days" at school
- Singing and dancing spontaneously and as part of planned activities
- Developing a repertoire of movements of arms, hands, feet, heads, and bodies to a specific piece of music
- Learning the steps to different dance rhythms: waltzes, schottisches, gavottes, pavanes, foxtrots, allemands, do-si-dos, blues, and rock
- Following directions on square dance and other folk records
- Recording heart beats before and after dancing, and charting the results
- Practicing breath control in order to sing a whole phrase or a sustained tone

- Chanting instructions and responses for arithmetic, science, art, or any subject
- Fitting the words of arithmetic problems or dictionary definitions to music
- Choosing words from a dictionary that fit any one of a number of musical rhythms

Some Interdisciplinary Activities Involving Music*

Music that is "foreign to the ears" of children and teachers can be the object of mutual listening and study. When they make their first acquaintance with Japanese, Chinese, Polynesian, or Indian music, they will begin a process of cultural borrowing. By comparing Japanese music, for example, with music of their native culture, children will be comparing differences and likenesses and making generalizations. If they grow to like Japanese music, they will be adapting themselves to part of another culture and integrating it into their own.

If pupils and teachers select Japanese music for study, they can plan listening activities that gradually increase the amount and kinds of music to be considered. A starting point is learning to listen to the characteristic sounds of Japanese music and instruments.[1] Pupils may be impressed by the sound of the koto, for example. It has zither, mandolin, and harplike qualities and yet possesses its own distinctive tone. It is a thin, rectangular, boxlike structure that can be constructed in the classroom or at home with plywood, lathing, wooden spools, screw eyes, and guitar strings. The koto is to Japanese children what the piano is to American children. American children can learn something of what it is like to kneel for long periods of time as Japanese children do, because the koto is played on the floor.[1] Over a long period of time, pupils and teachers can become acquainted with different kinds of Japanese music, a number of Japanese composers, and a variety of Japanese instruments.

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*See also the other disciplinary chapters, kindergarten through sixth grade. Music is incorporated with the entire curriculum.

[1] Teachers having access to the state-adopted classroom music series, Exploring Music, by Eunice Boardman and Beth Landis (New York: Holt, Rinehart and Winston, 1971), could start with the song "Tanko Bushi" found in Book 6 and on Record 12, Side A, Band 3. "Variations on Sakura" in Book 4, and on Record 9, Side B, Band 1, is an interesting contrast. This is an example of a popular folk song that has been composed for the koto.

Music can be one of the main topics in the cultural and geographic study of a region. For example, the folk music, folk lore, and literature of southeastern Europe, so much neglected in the curriculum and yet so important for the settlement of the United States, could be opened up for children. A point of concentration in social science could be built upon topics and settings taken from the cultural, economic, and political history of southeastern Europe. Naming just a few activities suggests some possibilities: Czechoslovakian, Hungarian, and Armenian cooking; Easter egg decorating; costume making; recreating folk arts; studying patterns of migration— Magyar, Slovakian, Russian; the routes of the crusades; Viking trade in the Caspian Sea; invasion of the Turks and attacks on Budapest, Prague, and Vienna; the epics of Wallenstein and Don Juan; and the heritage of gypsy music, legend, and customs. Pupils could locate the Valtava River in an atlas and sketch a pictorial map of the places that Smetana intended his music to describe after they had become familiar with The Moldau as listeners. Listening to Dvorak's music might stimulate interest in listening to other composers in the tradition of Slavic music; e.g., Brahms, Liszt, Kodaly, and Goldmark.

The music of everyday life in different periods of time is one evidence of history that textbooks do not usually treat. Pupils can sing and read about the history of a period in the common or folk music of the time. For example, the spirituals of Afro-Americans before the Civil War expressed their oppression and longing for freedom and a better life, often in terms of the life hereafter. These traditional songs, brought up-to-date by contemporary Black Americans, express similar goals but in terms of the concrete here and now. They are rallying songs for freedom marches. Such songs as "We Shall Overcome," "Ain't Gonna Let Nobody Turn Me 'Round," and "Oh, Freedom," use melodies and words from the older spirituals. "Keep Your Hand on the Place," through a change in lyrics, becomes "Keep Your Eyes on the Prize," and deals with jail, bail, and bus integration.[2]

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[1] For one source of directions on how to build the koto, see Unpublished Report (Orinda Union School District, 1972) by Orinda Education Association— Music Study Group, "A Suggested Outline in Music for Grades 4, 5, 6," pp. 17-19. For directions on how children can make many kinds of musical instruments see Muriel Mandell and Robert E. Wood, Make Your Own Musical Instruments (New York: Sterling Publishing Co., 1959).

[2] Orinda Education Association— Music Study Group, "A Suggested Outline in Music in Grades 4, 5, and 6," pp. 24-26.

Pupils get a sense of medieval and Renaissance life through performing the everyday music of those times. They can combine listening, singing in simple harmonies, moving, and playing on recorders, percussion instruments, and brass when performing this music, much in the manner of the Orff-Schulwerk program. Some of the music even suggests activities: "La Ballette de la Reine d'Arril," "Tappster, Dryngker, Fylle," "The Ape, the Monkey, and the Baboon," and "Of All the Byrds that I Do Know."[1] The "War Calls" is a piece for solo trumpets that could be the contribution of one or several class members to a study of chivalry, heraldry, tournaments, and the Crusades. When these times are under consideration, there are many chances to bring in such activities as pantomime (e.g., the court jester), playmaking (e.g., morality plays), ballad reading and writing, costume-making, food preparation, games, and amusements.

There are many times when teachers will lead students to consider the relationships among music, mathematics, and science. In physiology, for example, there is a theory that the human sense of rhythm is derived from the pulse beat. Experiments have shown that a marching band increases the pulse rate of spectators. Dancing increases the pulse rate and circulation. Pupils could conduct their own experiments by recording pulse rates before and after listening to various kinds of music, after listening and clapping to rhythm, or after dancing.

Simple experiments in the physics of music bring sciences and the industrial arts together. One example is constructing a basic stringed instrument to demonstrate that different musical tones are a function of the vibrations of the length of a wire stretched between two points. Pupils cut lengths of wire and attach equal weights to one of their ends. They attach the other ends to a row of nails pounded along one side of a piece of board and place a long fret under the strings at the opposite edge of the board. The weighted wires are allowed to hang freely over the side. Separate frets (small blocks of wood) are placed under each of the wires between the long fret at the edge of the board and each of the nails. Someone hums the notes of an octave while another person tunes the strings by moving the small fret to various distances between the nails and the long fret.[2]

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[1] Music in Medieval and Renaissance Life: Anthology of Vocal and Instrumental Music, 1200-1614, ed. Andrew Collier Minor (Univ. of Missouri Press, 1964). This is a collection of records, texts, and printed music.

[2] See Chapter VIII for suggestions about the relationship of mathematics and music, and Part Five, Chapter VIII, for additional activities.

CHAPTER V

DRAMA AND THE LANGUAGE ARTS

The dramatic and linguistic arts can impart solidity and connectedness to the entire early curriculum, K-6, if the methods of teaching them in the later elementary years conform appropriately and stay consistent with those initiated in Parts One and Two. These arts cover a very broad sweep of the means of communication: the literacy program is centered on them; body education draws freely from movement, mime, and improvisation; dramatic readings by teachers and aides serve as models of expressiveness, holding the children together as an audience of attentive listeners. The dramatic aspects of reading and writing are emphasized here because later elementary pupils cannot be expected to behave like docile captives. They are physical in their responses much of the time, brain and muscles increasingly able to operate in a coordinated fashion; and they can discharge strong bursts of energy in a disciplined manner after a time of recuperation or absorption in a desk task. This delight and release in activity, acting out, taking a part, assuming a role, projecting for the classroom audience, getting into the action here and there, which characterize nine-to-twelve-year-olds, are encouraged in a combined drama/language arts program and can be directed toward beneficial ends. Liveliness of response in speaking, listening, writing, reading, and dramatizing is a blessing--greatly to be preferred over the politely concealed boredom and the open indifference or hostility that afflict so many fifth and sixth graders. Alternated with silent reading, listening to music, revising an essay or writing a poem, painting at an easel, continuing with a handicraft project, or working at a map table, dramatic action and the small-group discussion can liberate children from the fears of awkwardness and the self-consciousness of expression that begin to trouble some girls and boys entering puberty.

Based on small groups that change membership according to task, the curriculum proposed in this chapter is therefore still an active one:[1] it includes a great deal of improvisation in several arts; writing and dramatizing related to reading; and much discussion of books, ideas, class activities, and projects under way and to come. No droning along in unrehearsed reading to bored classmates is encouraged, nor writing set exercises, nor listening to book reports and current events read to the class at large. Drama and the language arts are still to be taught in an environment where the other arts are practiced, because children do better at reading and writing in a classroom where they are doing other interesting things as well. Even though more and more silent reading will be done as the children mature, the social and public side of the arts of communication are given the attention they deserve. Language itself may have begun when our distant ancestors sat with a circle of family and friends around a fire and taught themselves how to reach out to one another in speech; literature probably began with the recitations of story-tellers to just such small, attentive audiences; western drama began in religious rituals enacted in public; systems of symbolic notation just as obviously satisfied a social need for expression, precision, recollection, and continuity. Adapted to the realities of modern public schooling, these methods of education in the arts of spoken, written, and gestural language still have their place in the education of the young.

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[1] See the introduction to Chapter V, Part Two, for further discussion of this point.

Recommendations

Teachers of later elementary children should view their work as part of a connected whole that begins with the early childhood years. They should know what the programs are in the primary and early elementary grades and what methods are most successful in giving children a good start in formal learning. This is particularly true for drama and language arts education as it is presented in this framework, which admits of no drastic breaks or changes in philosophy and environment between one level of instruction and another. The ability of children to express themselves well in language and gesture, and to read and write with increasing accuracy and ease, develops at different rates for different children over a span of years; but every child does best in classrooms where learning in general is a pleasure for both pupils and teachers, and where every single learner matters to the teaching staff.

Furthermore, an environment that fosters expressiveness in many arts, encourages responsiveness in many activities, and rewards achievements of many kinds is as desirable for pupils aged nine to eleven as for younger ones; and this environment will be remarkably like that in which the children's formal education began, a kindergarten workshop with the capacity to extend the range of instruction as pupils mature. By familiarizing themselves with Parts One and Two of this framework and looking for opportunities to connect their teaching with that in the earlier grades, later elementary teachers can do a great deal to preserve this model of a humanities classroom and to demonstrate its usefulness for older children. At the same time, they will be resisting in a most dramatic and convincing manner the tendency in many schools toward departmentalizing instruction.

There are no valid reasons for suddenly boxing up the disciplines from the fourth grade on. Later elementary teachers, assisted by specialists and aides, are perfectly capable of conducting humanities education in a single classroom and in team-teaching arrangements in a schoolwide program. They stand in far greater need of the undergraduate and post-graduate education discussed in Part Eight below than they do of a university-style concentration into specialties and departments. For the disease of departments is to become deaf and dumb. They do not communicate with one another and they lose touch with the school at large. This is the last thing that should be inflicted upon language study which ought to be kept flowing along in every classroom and be connected with every other part of the curriculum. The acquisition of linguistic skills and improvement in their use are encouraged when the language arts are so taught; that is one of many reasons why they are united with drama throughout this framework and included explicitly or implicitly in every interdisciplinary project. Therefore, later elementary teachers should continue to be humanities teachers, well-educated generalists who keep on reading and learning and extending their range of information; they should consciously and systematically try to keep elementary education all of a piece.

A most useful device for achieving this end is the inservice seminar described in Part Eight, which brings teachers together for study, discussion, mutual enlightenment, and action. With respect to the concerns of this chapter, later elementary teachers in every school should organize one or two such groups for studying the professional readings recommended in the drama/language arts chapters of Parts One and Two. These works were deliberately chosen for their applicability to the full span of elementary education— and beyond in most instances; they should furnish the course of study for the first seminar.

1. Bradford Arthur, Teaching English to Speakers of English (New York: Harcourt Brace, Jovanovich, 1973).

2. Bilingual-Bicultural Education and English as a Second Language: A Framework for the Elementary and Secondary Schools of California (Sacramento: California State Department of Education, 1973).

3. Drama/Theater Framework for California Public Schools (Sacramento: California State Department of Education, 1971).

4. English Language Framework for California Public Schools (Sacramento: California State Department of Education, 1968).

5. Joseph Featherstone, Schools Where Children Learn (New York: Liveright, 1971).

6. Kenneth Koch, Wishes, Lies, and Dreams: Teaching Children to Write Poetry (New York: Random House, 1970).

7. ________, Rose, Where Did you Get that Red? (New York: Random House, 1973).

8. Herbert Kohl, 36 Children (New York: New American Library, 1970).

9. James Moffett, A Student-Centered Language Arts Curriculum, K-13: A Handbook for Teachers (Boston: Houghton-Mifflin Co., 1973).

10. Orff-Schulwerk: Design for Creativity, ed. Martha Maybury Wampler (Bellflower, Calif.: Creative Practices Council, Inc., 1968).

11. Elwyn S. Richardson, In The Early World (New York: Pantheon Books, 1964).

12. Parts One, Two, and Three of this framework.

As Moffett says in the introduction to his later elementary section:

> It is assumed that teachers of grades four through six will have read the preceding chapters on kindergarten through third grade. Many of the language activities to be proposed here are merely continuations of earlier ones in more mature form. . . . Teachers whose classes are new to the curriculum would need to give their pupils an adapted version of some previous assignments.[1]

These remarks support the recommendation here that kindergarten and early elementary teachers be asked to join or visit the seminar as fellow students, consultants, or lecturers, whichever role best fits the circumstances: their cooperation is indispensable. Even if they have to come from another location for the weekly meeting, they should be allowed to do so as part of the inservice education program. No one is more familiar than they with the basic requirements of drama/language arts education, and no one can be of greater assistance in planning for its extension through the sixth grade in a humanities setting. Teachers have a great deal to teach one another, yet they seldom have the chance to sit down together as learners. What they need is a shared place and time for exchanging ideas, discussing the tools of their trade, and making plans that will allow them to look forward and backward along several years of a curriculum. Joint seminars can establish this kind of perspective.

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[1] Moffett, "Grades Four Through Six," p. 159.

The first rule of the seminar should be that every participant reads every book on the list. A "book report," oral or written, is as bad for teachers as for pupils: it conveys little to the person who has not read the work. To guarantee a genuine study seminar, the agreed-upon list should be handed out at least one semester (or summer) in advance, and an enrollment sheet should be circulated. Late-comers would of course be allowed to catch up, but not via reports, summaries, or outlines. They would have to read fast and be prepared to discuss the topics for each discussion, a process that speeds learning for adults as well as for children.

In The Early World should be read first. Richardson's school is a fine model for humanities education, especially so for the later elementary years, where the majority of his examples originate; and it should be better known to teachers and administrators than it is. The book illustrates beautifully one way of creating a kindergarten-workshop setting for regular classes in a heterogeneous school. (The children were of Maori and European ancestry in the one that Richardson describes. Chapters 5 and 9 deal principally, though never to the exclusion of the sciences and the other arts, with the development of language expression and its extension in many forms of writing. Dramatic work is an integral part of this process, but it is not elaborated into a complete pedagogy as it is in Moffett. If the latter is read directly after Richardson and the two works compared in detail wherever they coincide with or complement each other, which they often do, the study seminar will have enough materials for discussion to last at least one semester. The other recommended works will apply at one point or another along the way. At the end of the study session, the seminar(s) should consider reorganizing into small curriculum-writing groups, charged to integrate K-6 drama/language arts education with a humanities curriculum. After that effort is completed, the early childhood teachers and the later elementary teachers could establish inservice training seminars in the schools where they have met (if that is where they all work) or in their separate schools (if that is how their district arranges K-6 instruction) for the purpose of showing each staff how to implement the general plan.

Bilingual-bicultural education should be accepted as a regular feature of the curriculum, and the foreign language chapters in the framework should be studied as part of the language arts guidelines. It is distressing to have to say that children for whom English is a second language begin to drop out of school by the sixth grade, but it is true; and the problem must be solved— not just noted and talked about some more.[1] It is unrealistic to propose in present circumstances that every elementary teacher be bilingual; but in a great number of schools in this state, several members of the faculty should know Spanish or Chinese, for example, as well as English. In every school where even a few children speak only a foreign tongue, or where English is a second language for few or many, special classes should be opened, with bilingual teachers, aides, and study materials. Finally, every elementary classroom should have books and newspapers in the leading subdominant languages on its shelves and resource tables, and all the children should learn something about the various peoples who have settled our country and the West.[2] If state-adopted texts are inadequate in this regard, then teachers and librarians will have to bring in auxiliary books, ask bilingual parents for help in stocking the shelves and tables, and consult foreign language specialists for advice and practical assistance. Teaching English to Speakers of English contains some very helpful suggestions about the learning problems of ethnic minorities in schools where the standard white middle-class dialect is dominant. Chapters 1 through 7 should be discussed by all members of the seminar, with reference to Moffett on the same topics; Chapters 5 through 7 will have added meaning for the later elementary teachers. The whole book is aimed at relieving the anxieties of English teachers and promoting the growth of the natural linguistic abilities possessed by all children, no matter what their native language or dialect of English. Success in these endeavors will greatly increase the chance for success in every subject matter in the curriculum. Failure will just as surely increase the number of early drop-outs.[3]

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[1] For a succinct discussion of the plight of Spanish-speaking children, see a letter from Rodolfo Medina, principal, Allendale Elementary School, Pasadena, "Testing Spanish-Speaking Children With English Tests," Los Angeles Times, May 11, 1974, Part II, p. 4. Mr. Medina says in part, "More Spanish-speaking children have been labeled, placed, tracked, grouped and guided on the basis of various test scores given in English than any other single factor in the classroom. There are considerable statistics to document the failure of the public school system in educating Spanish-speaking children. The 'push-out' rate begins with a standardized test of some sort.... The best way...[to] assist these children is through development of bilingual-crosscultural programs from pre-school through twelfth grade. The student should be allowed to achieve mastery in his dominant tongue before introducing a formalized reading program or testing in English."

[2] See the social sciences chapters below and in Part Five for suggestions. Sixth-grade children can enjoy many of the studies and activities discussed in Chapter V, Part Five.

[3] 36 Children is applicable to the topic. It also demonstrates the ability of so-called disadvantaged children to express themselves memorably in writing if their teachers know how to encourage written expression. See also Lois Mark Stalvey, Getting Ready (New York: William Morrow, 1974), which is subtitled "The Education of a White Family in Inner-City Schools." It describes how racial stereotyping hurts black children and causes them to give up hope of becoming educated in school.

A Student-Centered Language Arts Curriculum should be kept as the principal guide for classroom organization in general and drama and language arts instruction in particular. This book is another unifying agent, consistent in methodology and outlook in both the elementary and secondary years. Moffett's advice about literacy programs is sound; later elementary teachers should review it in chapter 5 and make preparations to take care of children new to the program or unable to read and write as well as most other nine-year-olds. The subject of remediation is as painful to contemplate as any that teachers of young children must consider— and all the more painful because it is tied to most of their daily concerns and hence cannot be dodged or pushed off onto some other agency. Moffett says in Chapter 5:

> . . . the two-way street between speech and print is a symbol-symbol relation involving an essentially perceptual learning that for most children seems no longer developmental beyond the age of first grade. I cannot imagine what the future maturation of a student can contribute to the problems of decoding and transcribing if he has not already learned by then to do those things. The rest is remedial.[1]

Teachers may want to compare these opinions with those of other experts on this matter, and they of course realize that "most" children are not all children. However, if fourth, fifth, and sixth graders are still having trouble with reading and writing, they must be given special attention— in regular classrooms and by regular teachers. They may need a course in sound-letter correspondences, as Moffett says (p. 159), and they may be assigned within the regular class to a reading group suitable to their stage of reading maturity, but they should not be turned over entirely to specialists, except perhaps for remedial decoding (Moffett, p. 99). Specialists ought to be consulted for advice and assistance; and in cases of severe impairment of reading ability, they may have to do much extra work with the children, set up a class for them, and train parents to cooperate in tutoring. The specialists should also organize inservice seminars to help classroom teachers work with children who have reading problems.

A classroom that is run in the manner described and recommended in this framework will prevent new troubles from arising and can help ease those that come to it from outside. The liveliness of a humanities classroom and the one-to-one and small-group teaching that it makes possible are a tonic for young readers and writers. Their interest in learning is stimulated by all the activities in which they can take part, while their deficiencies can be remedied in daily sessions with teachers and aides who circulate from group to group, listening to individual readers, conferring with those who need added help, and otherwise giving selective attention to all pupils, including slow readers. The reading groups will break up and reform into new constellations of pupils for artwork, science experiments, oral mathematics, foreign language recitation, music, acting, and so on, where the tasks are varied, and slow readers are not always at a disadvantage, where indeed they may shine in certain situations. Illiteracy does not equal stupidity. This assortment of possibilities, which is available as a usual thing in a kindergarten-style humanities classroom, cannot be offered in anything like the same abundance in departmentalized schools or in those where standardized testing, schoolwide tracking, and separate remedial programs have been installed.

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[1] Moffett, p. 68.

Moffett's chapter 6, "Reading," shows how to organize a favorable environment for learning and how to begin and maintain a successful reading program. It is recommended for later elementary teachers; much of it is meant for their pupils. It also demonstrates how to combine dramatization and discussion[1] so as to enhance the work of the reading groups and make silent reading more enjoyable, with the important added benefit of providing a superior alternative to the customary comprehension quizzes and book reports that children dislike so heartily— and with good reason. The ultimate goal of the literacy program should be to awaken and reinforce in the children a desire and capacity to read on their own, book after book.[2] This is still the key to education and is likely to remain so for a long time to come. For further discussion of the conditions that predispose children to love books and enjoy many types of literature, teachers should review the drama/language arts chapters in Parts One and Two. Then they should make sure that the school library contains a wide selection of reference works, illustrated books on all subjects in the curriculum, and leisure reading, and that every classroom holds the various array of books, magazines, and newspapers that are recommended for later elementary children. Children of this age have a respect for authority and like to "look things up." They will browse through encyclopedias and other works illustrated with color plates; they will consult manuals and dictionaries, especially when teachers incorporate such works casually with the other activities in reading and writing.

All reading should be selected with careful, informed regard for the age, gender, racial, ethnic, and linguistic composition of the school. For example, the shelves and tables should contain works that:

- are fine examples of the arts of bookmaking and printing, along with paperbacks, pamphlets, magazines, and newspapers
- appeal to the imaginations of girls and boys in dramatic and nondramatic literature
- show boys and girls and men and women of all races and several nationalities doing equally interesting things, including work inside and outside the home, and engaging in significant adventures, both intellectual and physical
- show these people dressed in a variety of historically accurate ways as they go about their work and recreation

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[1] See also Chapter 3, "Acting Out," and pp. 267-269, "Speaking and Listening."

[2] Moffett, pp. 103-105.

- represent the full linguistic and dialectal range of the student body, and include formal, informal, colloquial, and slang diction
- vary from less to more difficult in content, vocabulary, style, etc., but never speak down to a reader at any level or contain stilted diction in any dialect.
- contain wit and humor from many sources in English, American, and foreign literatures, and show that girls and women can use witty, lively language as well as boys and men
- give boys and girls many fictional and non-fictional models of children and adults worth emulating, including religious and lay figures from our own and other cultures, and people who go off the beaten track
- include fairy stories, folk tales, myths and legends, science fiction tales, fantastic adventure stories, and the like
- challenge the best readers in the class and provide them with literature as advanced as they have the ability and desire to read

Reading and writing go together in any language arts curriculum. Moffett's five chapters on writing, which make up most of Part Two, are very good: the methodology is sound; the examples are numerous and interesting. These chapters should be studied at length, from "Principles of Teaching Transcription" to "Unrecommended Writing," because if their message is heeded, children will learn how to "render graphically, with only a few misspellings, anything [they] can speak or understand orally" (p. 173), and "develop intuitions through authentic writing and thorough discussion so that [they] do not need vivisections and post-mortems in order to understand and respond to literature" (p. 255). Some teachers do not care for negatively phrased recommendations, but they should suspend disapproval in this one instance at least and contemplate with an open mind Moffett's three kinds of "Unrecommended Writing"— book reports, reference papers, and literary analysis. Reporting, referring, and analyzing are good activities in their place, but the kinds of composition that Moffett deplores are unsuitable for young writers, as he demonstrates in "Criteria for Judging a Writing Assignment" (p. 253). These should be copied and pasted in the teachers' notebooks.

To add further depth to Moffett's recommendations and to see once more how children can learn to write authentically about many types of subject matter, teachers should look into Richardson again, and then go on to Kenneth Koch's two books. In both of them the old rhetorical doctrine of imitation is revived in easy-to-take forms of topics, ready figures of speech, line-patterns, opening-word formulas, and the like. These devices are prescriptions, really, for getting writers started on the making of a poem. Intelligently administered by a teacher who understands how to use literary conventions, they can become vehicles of the creative imagination, moving children into original compositions. Koch gives many examples of poems using Spanish words,[1] a type of macaronic verse that can be adapted to any languages the writers understand. Koch's books may offer too few examples of the poetry of observation to please teachers who like to base some writing on a sharp-eyed scrutiny of things. But many of his patterns can be modified to this requirement, and Moffett's and Richardson's excellent examples will expand the repertoire of poetry and prose inspired by the sight and other senses. As often as possible, music should be united with poetry: some verses should be set to music for playing and singing in class; some writing sessions should be held while music is playing or after an exhibition of dancing.

Film-viewing is another activity that can be combined with language arts instruction to stimulate discussion and lead otherwise indifferent children to look into books that have meant little to them before. To take an example from a fifth-grade class for children who had been labeled as "culturally disadvantaged": Pacific 231, a train film by Jean Mitress, was followed immediately by a discussion in which the children expressed wonder and excitement about steam power. This response surprised their teacher, who took steam energy and its many uses for granted. Before the discussion ended, the children had talked about the development of steam automobiles to combat pollution and recalled the inventions of James Watt and Robert Fulton. The teacher was amazed at their knowledge, because the inability of most of the class to read any but the simplest books had led her to infer a general intellectual inferiority. So where had her pupils got most of the information they shared that day? From films and television, a language of sound and image that they had learned to interpret with considerable skill.[2]

After this experience, the teacher changed her methods: for the rest of the term, she opened every session with a short film and an informal discussion period. The children then did some pertinent reading, followed by more discussion and sometimes by writing in small groups— only a few sentences, or perhaps a paragraph, of personal response, further reporting, or whatever they had to say. Then anothe well-chosen film. Since film-viewing, by its very presentation, allows for informality, the environment became more open and sociable than it had been; discussion attended every phase of the activities; reading, oral reporting, and art projects came to be associated with the subject matters of the films. Toward the end of the semester, a boy revealed that his father had been an engineer on the last of the steam engines to operate in California. Father and son presented a talk before the class, which they illustrated with still pictures taken by the father during his years in railroading. No such event had ever occurred before in this class. For children like these fifth graders, book experience is remote from their life experience. Sitting with a textbook in a group, competing in a sense with those who are more comfortable with printed words than they, many children feel a sense of embarrassment and isolation that will cause them to withdraw further from class activities and so on to the predictable end, unless better methods of instruction bring reading closer to their own lives. Film-viewing sessions, when well-conducted, can certainly help.[1]

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[1] Wishes, Lies and Dreams, pp. 282-298.

[2] Teachers should consider playing a recording of Arthur Honegger's locomotive tone-poem "Pacific 231" (1924) after the first showing and discussion of the film and see how many children recognize the music on the sound track.

Live dramatic work can also have a remarkable effect on reading instruction, as has been pointed out many times in this framework. Although not the principal reason for keeping drama and the language arts in close touch with one another, it is one that administrators and teachers should bear in mind. Acting means action; it is physical, concrete, immediate, and illustrative. Almost any kind of reading will yield a scenario for presentation to a small group or the whole class— a myth, a short story, a lyric poem, a folk song. In the process of inventing dialogue and action, the group arrives at a better understanding of the piece of literature and can offer interpretations of it orally or in mime. There are things to watch and do and talk about that urge the children back to the printed page for additional insights or to settle arguments. They get involved with the text they are bringing to view and find additional, practical reasons for wanting to read it well.

The habit of reading aloud by teachers and aides continues to be emphasized in this framework. Daily reading aloud of some really significant book over quite a long period of time— six weeks or so— can give a class a real knowledge of the vocabulary, ideas, characters, and setting of the work. The children become immersed in a time and place in which scenes and episodes demand to be acted out; so they move from quiet listening to lively motion and then back to the book again to check a scene or pick up a piece of dialogue.

Drama in the later elementary years must be approached for the most part as an educational process rather than as an academic discipline. Sensory and emotional awareness, rhythm and movement, pantomime, oral communication, and improvisation must be taught every day, as the Drama/Theater Framework recommends, in a style that connects them with all other classroom activities. Some children should begin at Level I and at a corresponding phase in Moffett; they will need to learn how to communicate with their bodies and to combine gesture with speech. The Level II activities in the Drama/Theater Framework are suitable for most nine-to-eleven-year-olds, but all the children should be accepted where they are in a particular skill and shown how to build real competence in it. Self-motivation is strong in this age group; so is team spirit. These impulses can combine to make small-group dramatics very satisfying to the children as their facility in movement and vocabulary improves, a sense of phrasing develops, and clarity of gesture and body-shaping increases. Posture very often gets noticeably better as body movements become more disciplined and the children bear themselves with greater assurance and ease. Drama work is a very important part of body education;

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[1] See the interdisciplinary topic in this chapter on filmmaking by elementary pupils and the discussions of film in the senior high school chapter.

it should be combined frequently with dance and music. The older children should also learn something about their muscle systems in drama, body education, art, and science activities. Acting is more than skin deep; feeling, thought, and kinetic energy combine in every response to a dramatic situation.

"Role playing" is an overworked and frequently misused term that nonetheless stands for valuable activities in a drama program for later elementary pupils and in everyday social life. Teachers should reach an understanding with themselves and their colleagues about role playing before attempting to use it with children. Role playing as therapy in a professional sense is not the task of classroom teachers. The technique does unquestionably produce therapeutic benefits when properly employed, but its basic classroom purpose is educative in a more general sense: it provides opportunities for group discussion and acting out in many classroom situations. And like every other process of disguising and projecting, it permits people to shelter within a role or a persona, to try on different personalities, to look at another person or mode of behavior from a new point of view, and to test fantasies by acting them out.

Children in grades four through six will be deepening their understanding of theater processes by continuing the work started in the earlier years. Opportunities should be provided for group and individual work with the dramatic elements of conflict, action, situation, climax, atmosphere, and characterization. As their skills in playmaking progress, children will develop a sense of continuity through dramatic action, in contrast to the experience of an assortment of sequences or episodes that is typical of work at the first level of expectancy. Emphasis should be placed on dramatic structure as the form of a play takes shape. The pupils will gradually learn the essential ingredients of character, dialogue, plot, conflict, themes, climax and anticlimax, and ending. The children may make up plays entirely on their own or base them on existing dramas. If the procedures suggested in the Drama/Theater Framework are followed, pupils will be involved in dramatic processes that will provide them opportunities for experience with contrasts in mood and movement, in legitimate aggressive action, and in the creation of various sound effects.

While the teacher may provide the stimulating source for much playmaking, other sources should also be used. For example, children may create their own endings to unfinished stories, or they may be given a middle section or conclusion and asked to write the missing parts. When pupils create plays, even brief ones, they have reached the first level of playwriting. This is an especially valuable exercise during grades four through six, when the capacity for and interest in writing increases significantly. Dramas at this age may be suggested by such subjects as a piece of children's writing, a picture, or an event.

When introducing a picture, teachers should stimulate their pupils' dramatic imaginations by asking such questions as What is happening here? What are the subjects doing? Where is the action taking place? When they want to encourage the development of a drama around an object, the teachers will build up the atmosphere and situation in a similar way— by asking provocative questions.

In addition to these stimuli for playmaking, it is suggested that work by individuals, partners, or small groups include incidents, scenes, and events that children have experienced or observed or are able to imagine with ease. As a result of continual training in accurate observation and in reflection on what has been observed, children will increase in their development of the "seeing eye" and the "hearing ear" and in their perception of relationships and associations. This development is reinforced by the verbal recording of these observations and reflections, particularly through such rhetorical devices as simile, metaphor, and other images.

Such activities as cleaning house, exploring a haunted mansion, flying a kite in a storm, having a picnic that includes an ant invasion, walking on the moon, or having a nightmare are suggested as a few examples of the vast resources available for playmaking. Large groups or even the whole class could improvise actions that take place at a circus, a fair, a bus depot, a supermarket, or an airport. For developing characters the children can create a variety of personages to meet in different situations. Practice in characterization can lead to the expression of many feelings— fear, excitement, surprise, and so on.

This exercise frequently leads to aggressive action or a fight of some sort "on stage." However, fighting and violence can be handled productively; they can be disciplined, timed, and patterned. They can be performed in slow motion to create various effects (e.g., a magical atmosphere, the feeling of being in space, the idea that the enemies have an obstacle in between them, such as a river or a wall). Fighting can also be an effective lesson in movement if it is staged to the accompaniment of a drum, and the action includes moving away from, around, past, and beyond an opponent. To prevent the action from getting out of hand, the pupils must relate the fighting to the story and must come to understand the many differences between dramatic and everyday reality.

The drama activities suggested here should occur in a classroom where anything can happen. Drama in the classroom does not depend on the availability of a stage or a hall; it can be conducted in ordinary circumstances. Transfering a drama that has been practiced in a classroom to a stage alters a great number of factors, not the least of which is the intent— performing for an audience rather than simply sharing the experience with classmates. A word of caution is offered regarding the notion of sharing. Drama can be shared most effectively in the space in which it was originally conceived. Sharing should not lead to "showing off," the demanding of exhorbitant amounts of time and energy, or undue competition, stress, and strain. Brian Way asserts that "Many of the most valuable qualities of drama are retained during the experience of sharing if the shape of the playing area is right— that is on the floor space, with the audience sitting informally around the action."[1]

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[1] Brian Way, Development through Drama (London: Longmans, 1967), p. 281.

The drama activities proposed in this chapter place little emphasis on performance; the major focus is on the dramatic process. The sharing aspect should reflect some of the learning that takes place during the year. And if some scripted material is used, the work of the pupils should be presented. It is recommended in general that performance of printed scripts be deferred until junior high school. If later-elementary-age pupils do work from a printed script, improvisational techniques should be used to keep the dialogue fresh, the situations lively, and the characters well developed.

Activities Going On in the Drama/Language Arts Program

- All the activities recommended for this level of instruction in the Dram Theater Framework, the English Language Framework, and the Bilingual-Bicultural and English as a Second Language Framework
- Those activities that can be adapted from the other drama/language arts chapters, both elementary and secondary
- Listening to stories and books read aloud by the teachers every day in the languages spoken by the children in the classroom
- Listening to recordings of professional poets and storytellers in the languages spoken by the children in the classroom
- Reading aloud in the small reading groups and alone to teachers and aides
- Doing more and more silent reading in many types of literature
- Learning to make efficient use of the school library and reference works
- Writing every day in the writing workshops; composing in a variety of literary forms
- Contributing to, and helping edit, an anthology of class writings
- Gaining skill in handwriting and printing
- Participating in drama workshops every day; preparing and acting out scripts for the classroom audience
- Continuing to unite pantomime with music and dance
- Combining the other arts with drama and literature

- Viewing films of professional pantomimists and other actors and actresses
- Making films from their own scripts
- Helping to create a "Word Show" or a "Numbers Show"
- Attending appropriate professional performances in children's and adult theater

Some Interdisciplinary Methods and Activities Involving Drama and the Language Arts*

Teachers should review the interdisciplinary sections of the other drama/language arts chapters, including that for junior high school. For example, the one about humor in Part Two could be enlarged. This category of literature seems to be neglected in some later elementary classrooms, perhaps because the other reading grows "harder" and takes more time to understand; so the children begin to think that fun is inappropriate in reading, and that "literature" is too solemn for comfort. In the other arts, there is often a similar reduction of liveliness, wit, and surprise, as if they were not aesthetic categories like all the others that are being taught. To keep humor in the curriculum, teachers should make a point of reading aloud from folk-tale collections that include Reynard the Fox, Coyote, Brer Rabbit, and other tricksters and rascals; they should search out stories, short plays, and American "tall" tales with witty dialogue and comic reversals. The children should be encouraged to invent puppet plays with funny contemporary characters, both male and female—not just the stereotyped buffoons, witches, and termagants of traditional scripts. They can compose or find music to fit some of the comic scenarios they act out.

Another way of playing with words and language involves body contact with toy-tools; later elementary pupils are still young and "physical" enough to respond to this method. The prototype described here is "The Word Show," presented in the spring of 1974 at the Los Angeles Municipal Arts Department's Junior Arts Center in Barnsdall Park.[1] A school could design a similar play-place, adapting ideas and materials to its own population. Since so many of the arts are represented in the project, the whole faculty could participate in planning. Older children could contribute literary materials and might help with the carpentry, painting, lettering, and other jobs.

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*See the other disciplinary chapters. Drama and the language arts are incorporated in the entire curriculum.

[1] The show was organized by Ron Labyorteaux, curator of exhibitions, and Catherine Heerman, artist. "Together they saw the program as a participation featuring letters in relation to the human body as well as the mind, and so the appeal to children is compounded." Los Angeles Times Home Magazine, March 3, 1974, pp. 38-39. All subsequent quotations and descriptions are taken from these two pages.

> The point is that words can be played with, and more. . . . [The children's] toy-tools are words in riddles, puns, tongue twisters, crossword puzzles, hobo signs. There are sound-words like "choo-choo" and "hiss," together with the tactile words of Braille and the abstract hand-signs of the deaf.
>
> This personal involvement with words is further stimulated by examples of fantastic old lettering, testaments to the evolution of alphabets, ancient and modern pictographs, calligraphy and hieroglyphs, and the decoding of secret messages. Further, there are letters to climb on and slide down, and there is a beautiful old printing press that must be worked by hand.

A "Numbers Show" might also be attempted with mathematical games and puzzles; coded messages based on numbers; exhibitions of the history of numerical systems; ingenious comparisons between "standard" and metric system measures; numbers to play with and on; and the like.

If an elementary school decides to include filmmaking in its curriculum, some practical decisions about cost of materials, teacher-training, and use of class time will have to be reached by the faculty. Such a project is worth considering, however, because many children can be led more easily into reading and language study by means of camera and film than through the printed page alone. Teachers can begin with hand-drawn animation as early as third grade; eight-year-olds can understand a simple explanation of the theory of persistence of vision, which makes all film media possible. Given strips of blank film, pens, and crayons, the children go to work. For example, if a child wants a dot to move across the screen, the teacher will draw a strip of film on the board, divide it into frames, and show the progression of dots from one side of the diagram to the other. To answer the question "How long will it take the dot to move across the screen?" the class can be shown how to calculate on the basis of 24 frames per second. Similar computations are frequently required and just as quickly performed by the children, because they have a genuine interest in finding answers and getting on with their drawing. Older children will do more elaborate artwork and make very clever uses of language. Visual and verbal humor are often combined with genuine style. Perhaps the greatest importance of primary exercises in hand-drawing is establishing early the fact that film goes beyond the traditional telling of stories. Once the basic sense of the medium is acquired, teachers can show how film is used as art and documentary; then they can introduce students to the camera and the mechanics of filming.

The animated spell-out makes a game of film activity. One group of pupils writes or scratches letters on a succession of frames; another tries to guess the word as it builds past them. In a variation of this method, children write words and draw illustrations on strips of film, place them in a basket, and then choose at random. Using a splicer, they reassemble the film into some kind of pattern, regular or irregular. The next step in the spell-out involves the first use of the editor (or viewer). Running pieces of film back and forth in this device, the children consciously select relationships and create an ordered structure, acquiring at the same time the ability to preconceive and visualize in filmic terms.

Now that the children know something about motion pictures and cameras, they can take a "word trip." Three 8mm cameras are sufficient for a group of fifteen pupils. No elaborate field trip preparations are necessary. Exploring the neighborhood around their school, the children look for street art— signs, posters, and graffiti. To the amazement of inexperienced observers, children who "cannot read" in first-grade books will identify the words that have surrounded them all their young lives. On the first trip, every child discovers a word or a word-grouping that becomes his or hers. Later, the teacher can organize the class into filming crews assigned the task of elaborating on the single sign previously shot; again, many children show great ingenuity in this process of extension. The previewing session in class will be lively, and a great deal of cross-teaching will occur. The children tell about "their" words, articulating the significance of the abstraction. Containing the elements of the reading chart, show and tell, and creative story-telling, this preliminary exercise further helps to define each student as a personality, as an active, interesting, contributing member of the class. At one inner-city elementary school, the following signs were among those the children discovered:

Playground
Washington Elementary School
Liquors
Cross-walk
Fly to New York
Police Department
No Dogs Allowed
Safeway
Wait
One Way
Teachers' Parking
Food Stamps Accepted
Only YOU Can Prevent Forest Fires
Get Out of Viet Nam
The "peace" symbol
Support Your Local Police

The next phase is elaboration, during which the pupils are guided from oral to written expression. They are now encouraged to write their own stories, using the results of the field trip but not limited to them. And--an essential part of the project--they are promised another filming session based on their own scripts. Grouped into crews, they return to the "word trip" location and shoot the film. Editing in the classroom follows. Children take turns at the editor, cutting film apart, making notes. Activity is fierce, concentration intense. Everyone is working toward the crowning achievement: the presentation of the finished films.

The teacher puts up the painting easels, and the pupils create their titles, painting backgrounds and lettering the words. Some may choose to animate the titles and the credits, using the single-frame mechanism on the camera and adding letters successively. Proofreading is taken seriously now, for misspelled words and misleading punctuation can mar an otherwise well-made film. Just as in the writing workshops, the mechanics of transcription improve noticeably because the class has become a group of editors, and they care about the finished product. In filmmaking and in writing, appearances really matter.

Once the techniques are introduced in the manner suggested above filmmaking can be combined very successfully with drama instruction. Fifth- and sixth-grade pupils should have learned how to follow narrative lines using film and to work outdoors; many are mature enough to accept responsibility for the equipment. A crew may decide to edit a script, find a location, direct the actors, and film a story. By this stage of instruction, editing and filming can be done at home and in the neighborhood, cameras and editors being signed out to pupils who can complete the project away from the classroom. A series of showings can be scheduled for the entire class, so that the children may learn from one another's finished projects.[1]

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[1] Classroom filmmaking requires considerable organization and time if it goes beyond the elementary stages described here. Teachers should take care that filmmaking does not result in their having to impose too much control on children of this age. Extensive use of still and motion picture cameras also demands a degree of coordination, steadiness, and patience that children of later elementary age often do not yet possess.

Teachers must take some training in filmmaking before they enter any large projects. They must also have school funds to buy cameras, if necessary (used ones that teachers, parents, or children can supply will suffice); film, including the cost of developing and printing; and other equipment such as editors and splicers. Filmmaking can become expensive, and children from less affluent neighborhoods cannot afford the outside costs that inevitably arise.

In this framework, still photography is recommended as a regular part of the curriculum in junior high school and filmmaking in senior high school.

CHAPTER VI

THE SOCIAL SCIENCES

The first year of the curriculum presented in this chapter takes up where Chapter VI, Part Two, left off. No real division in methodology or subject matter exists between them, and none should be invented. As a re-reading of Part Two will emphasize, the principal theme or study, under which many topics are ranged, is the flexibility of human adaptation. Three or four California Indian tribes can be chosen to serve as illustrative examples and considered in some depth, and two or three other tribal communities may be selected for brief comparisons. Then will come the Spanish-American and Anglo-American cultures. The familiar reasons for concentrating on California at this stage of the curriculum are still valid, and the proposed Social Sciences Framework expresses them clearly:

> Three considerations suggest the choice of California settings: (a) their greater immediacy to the learners and the availability of artifacts; (b) the advantage of studying successive adaptations in a single natural environment, particularly the same environment to which the learner's own culture is still another adaptation; and (c) the secondary advantage of building knowledge for historical integration.[1]

All three of these matters will be stressed in this chapter so as to give depth and substance to beginning studies of state and local history, and to relate those studies and the general processes of historical learning to the histories of other societies in other parts of the world. Perhaps the California Indians can thus be rescued from the parochialism and lack of scientific depth and accuracy that have made some textbook accounts of them seem trivial and uninteresting to young readers. At the same time, the children will be learning about cultural adaptation in a way that brings past and present together in their localities. The "layering" of settlements, the succession of human tenancies, the various means of adaptation, and the process of cultural evolution are powerfully stimulating ideas that will run through this framework from now on. If they are introduced successfully in this first examination of our native cultures, they will help bind all subsequent studies of human societies into a comprehensible scheme.

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[1] (Sacramento: California State Department of Education, 1968), pp. 50-51.

The next stage of the curriculum, lasting for about two years, is entitled "The Habitation of the Globe." During this period the children will shift their attention away from home toward other parts of the earth, pursuing ideas and events suggested by the title and focusing on selected "points of concentration." These points are places and times in human history that teachers and pupils consider significant and exciting enough for close examination. All the humanities will be enlisted in aid of these projects in a proportion and a manner appropriate to each set of circumstances.

The "points of concentration" should be seen as interdisciplinary clusters or areas of study. They may be organized in courses lasting a semester or a year, or in groups of short courses, but they should not be thought of as the conventional "units" that some lesson plans contain. In choosing them, teachers and pupils are not bound by chronology or by a survey outline: they may go to any human settlements that interest them, anywhere on earth, at any stage of their habitation. Once they have landed on a given spot, they should ask some questions about the tectonic forces that shaped it, its geology, botany, zoology, demography, history, and so on, and some more questions about the peoples who have lived there or passed that way. But no attempt will be made in the following pages to impose a pattern on the search, only to suggest possibilities for making it enjoyable and productive.

So as to take advantage of the interdisciplinary nature of the social sciences, this chapter is arranged like those in Parts One and Two. Like them, it is a set of suggestions and opportunities, not dependent on any one course outline, source of ideas, or textbook series. During the first year, California studies will be treated as a whole. Then several "points of concentration" will be offered as examples for the next two years, under the heading of "The Habitation of the Globe." A general methodology accompanies them, showing what teachers might consider when planning any course of instruction. In some instances, more specific suggestions will be made. Given a sufficient number of these points, a planning committee could work out an integrated two-year curriculum. It would provide one of the best foundations that young people could desire for later studies in the sciences of human institutions and the life of our kind on this earth.

Recommendations and Activities*

First Year: California

It should go without saying that the American Indians and their cultures from primeval times to the present ought to be accurately represented by all teachers and in all teaching materials, including leisure reading and reference works on the classroom shelves. Yet Textbooks and the American Indian[1] was published in 1970, only a few years ago; it is hardly likely that the ethnocentrism, prejudice, and misinformation cited there have disappeared from our schools.

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*See the other disciplinary chapters. The social sciences are incorporated in the entire curriculum.

With regard to the California Indians, they and their history have suffered from many forms of the ignorance and condescension visited upon so-called "backward," "primitive," or "childlike" people. One example is mission-and-padre romanticism, which is just as false a stereotype as the more obviously biased attitudes toward Indian foods, clothing, living arrangements, and social habits still to be found in some textbooks. However, a remedy exists and is always available: the application of the truth, so far as scholarship has determined it, to any subject taught in school. Teachers will have to bring themselves up-to-date in Indian studies, to review very carefully the books and films they may be expected to use, and to take into their classrooms only those that do justice to native Americans—and indeed to any other people, whoever they may be.

This will often mean conducting independent searches for reliable information and seeking out community resources in the arts and sciences to support a year of solid study. The California Indians will take on interest for a class only when the places they lived in, the things they made, and the social institutions they developed while adapting to the land are presented vividly and concretely, with a scrupulous regard for accuracy. Only then will they enter the children's imaginations and be restored to life; and only then, against such a background, can the circumstances of their descendants—if a tribe has left any—be fairly judged.

For the sake of geographical distribution and cultural variety, at least three tribes ought to be studied—one northern, one central, one southern. Six are suggested below:

1. Northwest coastal—Hupa; Yurok

2. Central—Pomo; Yokut

3. Southern—Luiseño; Chumash

The Hupa, Pomo, and Luiseño are a practical choice for teachers looking to Spencer and Jennings, The Native Americans, for guidance. Their survey of these tribes runs from pages 229 to 264 and includes brief discussions of every principal feature of each culture; the large bibliography lists other works on the same tribes.

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[1] Full citations of all books referred to in this section will be found in the bibliography below.

However, there is plenty of available material on the Yurok, Yokut, and Chumash, and on many other people just as rewarding to study; so teachers need not feel bound to one book.

A. L. Kroeber, Handbook of the Indians of California, ought to be in every school reference library. It is a highly respected standard reference work. Heizer, California Indians, contains several scholarly essays under each of these headings: General Surveys, Archaeology, Historical Accounts; Ethnology: Material Culture; and Ethnology: Social Culture.

Publications of the Southwest Museum, Los Angeles, are valuable for their treatment of the American Southwest and for their select bibliographies. Farb, Man's Rise to Civilization . . ., has one chapter on the patrilocal bands of Southern California and an introductory chapter, "A Laboratory for Modern Man," that advances a number of valuable ideas for all Indian studies.

California Indian arts and crafts are well illustrated in Charles Miles's Indian and Eskimo Artifacts of North America— over 40 citations in the index under "California culture" alone, and dozens more under Chumash, Mission, Pomo, and Yurok-Hupa. Many of the beautiful objects and designs pictured in this book would be good models for art instruction.

National Geographic Society maps on the Indians of North America ($3.30 on plastic) should be ordered in duplicate so that both sides may be displayed; they are handsome and full of information. Although the settlement of the Americas will not be taken up until later, the California Indians should be situated in continental history, and the earth sciences should be related to the social sciences whenever the connection is instructive. In every cultural study, it should be standard practice to keep land and people closely tied and to give the children realistic accounts of tribal life in as much detail as possible. Religion, the arts, relations with other Indian peoples (and with whites), economic circumstances, attitudes toward war and peace, child-rearing practices, and the like must be examined.

The following very brief bibliography lists the books referred to above (plus a few others) for background reading, critical discussion in the inservice seminars, and general classroom use wherever they are thought suitable.[1]

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[1] Teachers living within driving distance of one of the California missions should find out if it has a library and archives. The Santa Barbara Mission, for example, possesses thousands of original documents covering the Hispanic and Mexican periods of California history. These documents are available to all bona fide researchers.

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1. Peter Farb, Man's Rise to Civilization as Shown by the Indians of North America from Primeval Times to the Coming of the Industrial State (New York: E. P. Dutton & Co., 1968).

2. R. F. Heizler and M. A. Whipple, eds., The California Indians, A Source Book (Berkeley and Los Angeles: Univ. of California Press, 1960).

3. Jeannette Henry, Textbooks and the American Indian (San Francisco: Indian Historian Press, 1970).

4. Jesse D. Jennings and Edward Norbeck, eds., Prehistoric Man in the New World (Chicago: Univ. of Chicago Press, 1964).

5. Bernice Eastman Johnson, California's Gabrielino Indians (Los Angeles: Southwest Museum, 1962).

6. A. L. Kroeber, Handbook of the Indians of California (Washington, D.C.: Bureau of American Ethnology, Bulletin, No. 78, 1925). Reissued by California Book Co., Berkeley, California.

7. Theodora Kroeber, Ishi (Berkeley: Univ. of California Press, 1961).

8. Theodora Kroeber, Ishi, Last of His Tribe (Berkeley: Parnassus Press, 1964). For grades 4-10.

9. Leif C. W. Landberg, The Chumash Indians of Southern California, No. 19, Southwest Museum Papers (Los Angeles: Southland Press, 1965).

10. Charles Miles, Indian and Eskimo Artifacts of North America (Chicago: Henry Regnery Co., 1963).

11. Elman R. Service, Primitive Social Organization (New York: Random House, 1962).

12. Robert F. Spencer, Jesse D. Jennings, et al., The Native Americans (New York: Harper & Row, 1965).

13. Maps: Indians of North America; North America Before Columbus (Washington, D.C.: National Geographic Society, 1972). Supplement to National Geographic (December 1972), p. 739A, Vol. 142, No. 6.

As part of their preparation, teachers should re-read Chapter VI, Part Two, of this framework, where the topics of biological and cultural adaptation are first raised. Unless the children are confident about these matters, some reviewing should be done. Sub-topic 4, cultural adaptation, fits in perfectly with the subject matters of the present year. For example, the questions under "Division of labor, social organization, and roles" ought to be considered as bases for discussion and as occasions for science and art projects. When the children begin later to study the contacts between Indians and Whites (Spanish and Anglo), the questions can be rephrased to apply to the White cultures.

The implications of this last point are important and should be put to the children in terms they can understand: their own culture is another adaptation to the environment the aboriginal Indians settled first. In other words, we can be looked at anthropologically, too, the same as any other people; and we can learn to look at ourselves from a distance. This can be an enlightening exercise if it is carried out in a scientific spirit.

It will be difficult to settle on two or three other tribal communities for comparison and contrast. They should certainly be quite distinctive and should probably be located on different continents— perhaps such tribes as these:

The Pygmies of the Ituri forest in Africa

The Tuareg, a nomadic Saharan tribe

The Bedouin of Arabia

The Ainu of Northern Japan

The Lacandones of Central America (connected with the Maya)

The Jivaros of the Eastern Andes

A European Gypsy tribe

A Maori tribe of New Zealand

A Samoan tribe

The Montagnards of Southeast Asia

Comparisons between Indian, Spanish-American, and Anglo-American cultures in California should deal extensively with cultural and geographic relations. The proposed Social Sciences Framework[1] offers two examples of such comparisons. They are reprinted here as a service to teachers.

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[1] Pp. 162-165. The technical terms "analytic mode" and "policy mode" have been omitted. They are not essential to the study.

Why do different groups of men develop different ways of living in the same or similar environments?

A number of communities should be contrasted with specific attention to the environment, natural resources, technology, social organization, division of labor, and other aspects of culture. The main objective is to examine the flexibility and diversity of human adaptation due to the peculiarly human capacity for culture. In the course of studying cultures in early California that have successfully occupied the same or similar environments, students may classify them as tribal, peasant, and rural-urban after they have discovered and defined the characteristics of each type. How each group had direct links to Spanish-American or Anglo-American culture should be considered. Inquiry into the adaptive characteristics of the cultures should include attention to values, e.g., individual enterprise in the case of Anglo-Americans.

Illustrations of the many activities that might be used in studying differing adaptations to the California environment are the following:

Gathering and organizing information on various parallel activities in California Indian and Spanish- and Anglo-American communities, such as producing food, shelter, and clothing, use of tools and ideas in agricultural activities, recreational activities, and artistic expression

Summarizing data on charts or in other forms to highlight contrasts among the communities selected for study

Identifying and describing instances of cultural borrowing and adapting of ideas to cope with problems encountered in the California environment

Gathering data on the roles of leaders, various workers, and other individuals, and making charts that contrast roles in the communities under study

Summarizing the kinds of support that the Spanish- and Anglo-American communities received from the societies from which they came

The teacher might refer to pictures which depict an Indian community, a Spanish mission-rancho, and early mining and agriculture communities. The children could be asked: "What do the pictures tell us about life in each community?" After detailed analysis of the pictures the question could be raised: "What other data are needed to understand life in each community?" Representative symbols may be pinned to the California map to show where the communities were located. Some of the children or the teacher may have visited a restored mission which they can describe to the class and thus provide additional data.

The study of a selected mission-rancho community may result in exploring life at the mission, the rancho, and the pueblo or presidio, as the case might be. Data should be classified and recorded on the chalkboard or a chart for easy access when the class is ready to analyze it. Information discovered could be classified under such headings as people (where they came from—reason for coming), homes (kinds and construction), supplies, transportation, resources, family life, education, recreation. Classifications may represent an extension of those used with the Indian community; however, children will be able now to compare those communities in terms of the additions.

Three needs of community life should be considered: rules, division of labor, and technology.

After selecting and inquiring into Anglo-American agricultural and mining communities in a similar fashion, further contrasts can be drawn and adaptive characteristics of the various cultures identified. Children can summarize common and distinctive features of the tribal, peasant, and rural-urban communities and consider contrasts to their local community.

Posing the question, "Why do the three types of communities differ?" children will respond in different ways, with different hypotheses, and at different cognitive levels.

Why do different groups of men develop different ways
of living in the same or similar environments?

In the contrastive analysis of the Spanish Ranchero era, the Anglo-American settlers, and gold miners, the children became aware of the conflicts over the ownership of land. The children had learned that the rancheros received land grants either through the Government of Mexico or from the King of Spain. The boundaries of these land grants were determined by the use of such devices as the number of reata lengths involved or by the placement of cow skulls. Obviously, the ravages of time had destroyed whatever landmarks had been established. Irrespective of these facts, the rancheros continued to observe the Spanish law and recognize the legality of the land grants.

The children also learned that the American settlers and the gold miners brought with them a different type of legal system particularly in the use, description, and sale of property. The Anglo-American system described property in much more accurate terms, relying primarily on actual surveys and linear measurement.

Children dramatized the lives of both the rancheros and the Anglo-American immigrants. They portrayed not only the rancheros, but the jobs of the Indian vaqueros who worked almost as slaves, with the cattle and with the little farming that was done. As the children began to portray American settlers, immediate conflicts arose as to the use and ownership of the land. The children who were the Spanish land-grant owners vigorously protested against the invasion of their properties. They are equally vociferous in their opposition to the ways in which the American settlers wished to use the land. The type of farming done by the Anglo-Americans, requiring property acquisition and usually barring others from cattle ranching in the same area, readily became apparent to the student. At the same time, the aura and the charm and graceful living that the children enjoyed portraying in the life of the ranchero was threatened by the newcomers from the East.

In the evaluation periods following several of these dramatizations, children discussed the obvious problems which had developed. The question of which group was right was argued by proponents of each side. Various hypotheses were suggested as to the resolution of these problems. Each hypothesis, however, was attacked by the "rancheros" or by the "Anglo-Americans" according to the values of each system as these were perceived and studied by the students.

Many children were loathe to see the Spanish system with its charm, its way of life, and its imprecise laws overturned by Anglo-American settlers with a different set of laws and a seeming disregard for the rights of the Spanish settlers.

The example of John Sutter was particularly distressing to some children, while others decried the apparent wastefulness in the Spanish use of the land, the demands on the Indian vaqueros, and the irregularities of a legal system which could not be counted on from one day to the next.

The children became aware of how their own personal values influenced their decisions. In some cases, children learned that they had made statements with few if any facts to substantiate their point of view, statements that were highly slanted according to the students' values.

In evaluating this series of lessons, the children agreed that values, developed from their own way of life, had a great deal to do with decision-making. They also recognized the necessity for searching out data prior to reaching conclusions. The children talked about the importance of recognizing the background of different groups of people who might be in conflict and the need to analyze the value system which usually determines the position of each group.

The following books dealing with the Spanish-American and Anglo-American settlers of California will be helpful in the classroom and the inservice seminars:

1. Hubert Howe Bancroft, et al., History of California (San Francisco: The History Company, 1884-90).
2. Warren A. Beck and David A. Williams, California, A History of the Golden State (New York: Doubleday, 1972).
3. Robert Glass Cleland, From Wilderness to Empire, ed. Glenn S. Dumke (New York: Alfred A. Knopf, 1962).
4. Francis P. Farquhar, History of the Sierra Nevada (Berkeley and Los Angeles: University of California Press, 1966).
5. Julian Salomon Harris, The Book of Indian Crafts and Indian Lore (New York: Harper & Bros., 1928).
6. Robert Kirsch and William S. Murphy, eds., West of the West (New York: E. P. Dutton & Co., 1967).
7. Andrew F. Rolle, California, A History (New York: Thomas Y. Crowell Co., 1963).
8. Henry Nash Smith, Virgin Land: The American West as Symbol and Myth (Cambridge, Mass.: Harvard University Press, 1950).
9. Kevin Starr, Americans and the California Dream: 1850-1915 (New York: Oxford University Press, 1973).

Second and Third Years: The Habitation of the Globe

These two years are intended to offer later elementary pupils the chance to study in some depth several points of concentration— dramatic examples of the variety of human cultures. The word "dramatic" is used advisedly. It does not always signify the "highest" achievements or "finest" hours of a people or a society. It applies to them, of course, as it does to others less admirable; but it is meant to convey some rather complex feelings about the many, many ways in which human beings come to terms with their environments, express themselves through their cultures, and do things with the elements of civilization that they inherit and adapt, borrow from others, or invent.

Therefore, these dramatic points of concentration cannot be thought of as links in a survey of something called "world history," and they cannot be taught from standard texts. They must be chosen after due deliberation— the first points by teachers, because young children cannot be expected to know immediately what they want, but later ones by pupils and teachers together, after they have gathered experience and thought of some more times and places they would like to study. At the end of their first year, the pupils might very well make out a list of suggestions (and warnings) for the children who will be entering the class in September, and they will probably lay out some choices in advance for themselves. This will give their teachers a chance to prepare two or three new points during the summer. Local public libraries might be willing to feature outside, leisure reading on the selected subjects; a summer reading program could be developed too.

The curriculum for these two years can be completely integrated in the manner of the final interdisciplinary project in Chapter II above (Visual and Tactile Arts). In that project the inquiry is limited to conditions determining the production of art (which, of course, are often economic and political), but during the two years covered in this chapter, when the children are examining several societies in different parts of the earth, the context must be enlarged and adjusted. The pupils should begin to learn something about economics, political science, and their inter-relationships. The year of California studies, with its examination of Indian and competing White cultures, will already have raised several questions about the ways in which these peoples governed themselves, made their livings, produced and exchanged goods, held property, dealt with money or its equivalents, and so on. So the children are aware of this kind of idea, even though they have received no formal instruction in economic, political, or sociological theory.

Economics can now be taught by name, though not in any formal, "disciplinary" sense; so can political science. By the end of the later elementary years, the children should have built a considerable vocabulary of economic terms, which they should be able to use neutrally as descriptive words applying to particular practices and institutions, not as rallying cries or as terms of opprobrium. The aim is to learn by comparing and contrasting and by reasoning carefully from a given set of data to a tenable conclusion. As a help to teachers and planning committees who want to construct a complete model, the project description at the end of Chapter II is reproduced below. It is followed by an adaptation of that scheme which will provide one example of a context for the social sciences. Teachers will have to work out details of subject matter, sub-topics, and methodology to fit the points they choose and the children they are teaching.

Project Description from Chapter II

Art education can be allied in many other ways with the social sciences. Classroom teachers and art specialists should cooperate in choosing from the social sciences curriculum at least two "points of concentration" every year for intensive study in several art media. Both social sciences and art teachers should remember, however, to keep the projects pleasurable and within the reach of the class. These studies should not be made into disguised art-history or social-sciences "term" projects requiring large amounts of encyclopedia copying. One or more of the following "points of concentration" will serve as examples:

1. The Arctic Eskimos of historic times
2. Fifteenth-century Japan under the Ashikaga Shogunate; or the reign of Hideyoshi (The first Western contact with Japan occurred in 1543.)
3. The West African Sudanese empire of Songhay and the city of Timbuktu during the reign of King Askia Muhammed Askia, who seized power in 1493, one year after Columbus reached the West Indies
4. Brazil in colonial times to the middle of the eighteenth century; or the reign of Dom Pedro II, 1840-1888
5. The Khmer empire from the tenth to the twelfth centuries, culminating in the building of Angkor Wat (first half of the twelfth century)
6. Indo-China from the battle of Dien Ben Phu to the present time
7. Ancient West Mexico (the present Mexican states of Nayarit, Jalisco, and Colima), coeval with the Late Pre-Classic and Early Classic periods of Central Mexico[1]
8. England during the lifetime of Chaucer; Italy during the lifetime of Giotto; or Turkey during the time of Suleiman the Magnificent
9. The Canadian-American border from early settlement to the present
10. The 1930's in an industrialized nation
11. Chicago from the fire to Mayor Daley; Venice (Italy) since World War II; Nagasaki before and after the atomic bomb; Calcutta from its founding to the present; Alexandria from its founding to the death of Cleopatra; or any other considerable city over a stretch of time
12. The island of Gotlund in the Baltic Sea from Viking times to the present
13. The Republic of South Africa since World War I
14. One of the great river basins of the world at a selected stage of history
15. Iran since the accession of the present Shah

Having selected the times and places to be studied during a semester or an entire year, the class would consider, but not be limited to, the following:

- Briefly, the geographical-historical settings

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[1] See Part Seven, interdisciplinary topic on maize.

- The cultural settings, including religion, in which the principal works of art (including music, dance, textiles, etc.) were produced
- Political and economic institutions as they influenced or dictated the production of art
- Sources of patronage for the arts, including royal, ecclesiastical, guild, or individual
- Principal styles of architecture, including domestic, academic, and mortuary
- Ornamentation of buildings
- Technologies affecting the arts
- Principal styles and especially noteworthy works in the visual and tactile arts
- Horticulture
- Textiles and clothing styles (lay, courtly, military, and ecclesiastical)
- Cookery and other household arts, if anything is known of them
- A few works considered by scholars to be superb examples of a school or period
- Biographical literature (if it exists) about principal artists of the period
- Evidence that women produced or were patrons of artwork of any kind
- Special relations, if any, among the arts; i.e., religious architecture and ornamentation, vestments, music, drama, dance, sculpture, literature, mortuary buildings and complexes, gardens
- The status and treatment of children in the society and as subjects for works of art

Several modes of instruction must be employed in studies so concentrated and yet so extensive. Hardbound textbooks, anthologies, superficial surveys, or standardized study-guides cannot accomplish what should be intended by integrated projects like those suggested above and elsewhere in the framework. The knowledge and interests of the humanities faculty, fortified by every kind of instructional aid, are the best resources that students can draw on. Then faculty and students study and learn together, with specialized teachers leading the way into the various activities. A year's concentration will require a judicious mixture of the following methods of teaching:

- Basically, a studio-workshop situation where artwork and discussion go on constantly
- Instruction in artwork related to the times and places being studied and to skills that should be taught in these later elementary years
- Reading and writing suited to the project of considerable scope and variety
- Team-teaching and individual conferences with pupils
- Teacher aides and visiting artists and lecturers from the community and nearby colleges and universities
- Lecture-discussion sessions to establish backgrounds, provide reliable information, make relationships among subjects clear, and respond to student needs and suggestions
- Small work-discussion groups changing in membership as tasks and interests change
- Demonstrations in several audio-visual media, including lecture-demonstrations by students, films, film-strips, maps, photographic displays, artwork by members of the class, record albums (i.e., religious music, Chaucer's poetry read aloud, dance tunes, court music, street-vendors' rhymes and cries, and the like)
- Independent study
- A wide variety of reference works of high quality, profusely illustrated

For the sake of illustration (necessarily little more than a skeleton of a plan), let us suppose that a class has chosen the Canadian-American border as a point of concentration. The following adaptation of the arts project would be one way of organizing a course of study:

Geographical setting.— The social sciences staff should present the prehistory of the area in a series of short illustrated lectures enlivened by every audio-visual aid at a school's disposal. Outside experts should be called in whenever they are needed and are available in a community. These sessions should always be preceded and followed by class discussions. The fundamental geology, including plate tectonics, should be woven into the narrative, along with enough archeology and paleontology to set the physical scene. Information about the Ice Ages, and especially about the latest, should be directed toward the effects of glaciation on topography and thus on routes for animal and human migration. The whole length of the Canadian-American frontier exhibits the evidence of four mountain-folding revolutions that have shaped the land and periodically changed the climate. These introductory lecture-discussion-demonstrations should be brought up to the time of first human settlement, when anthropology, art history, and technology will enter the ongoing story, along with all the natural science the faculty has facilities to provide.

Historical setting. – This includes the pre-history of southern Canada and the northern United States (to use their modern names). The successive waves of migration across the Bering land bridge to North America, which have already figured in the history of the California Indians, should now be mentioned with respect to settlements in the future border region. The remains of the Old Stone Age hunters and their descendants have been studied sufficiently to provide information about the animals they hunted, their tools and other artifacts, the foods they ate (and cultivated after they learned agriculture), their dwellings, their religions, their burial customs, and so on. Closer to historic times, the cultures of the Northwest coast, the plains, the Great Lakes area, the Northeast woodlands, and the St. Lawrence Valley are important for this study. The sixteenth-century Europeans entered Eastern Canada along the corridor of that river; they and their successors confronted the eastern face of the Rockies and the steep mountains along the Pacific coast when they pushed west. All along the way, the aborigines showed the first whites how to survive on fish, game, and native plants.

Depending on such variables as the resources of the school and faculty and the time allotted to the topic (which will never be quite enough), the history can be extended or abridged. The period between about 3000 B.C. and the first penetration by Europeans is so interesting, and so little known to most Americans, that teachers can be forgiven for lingering over it. In studying the earliest exchanges of goods and other items of culture between Whites and Indians (in which the Indians were as usual the losers), the children will combine history with economics, political and social organization, religion, and technology, in addition to the disciplines already mentioned.

For a while now, the class should look at this border region from the north, the upper boundary, a viewpoint seldom taken in American schools. The connections with the immediate present will be apparent at once, for the Canadians are now causing our government and the rest of us to consider the cross-border traffic of goods, money, ideas, and cultural attitudes from their standpoint. And they do not like everything they see or receive.

The connections among the aboriginal peoples and the French explorers, priests, and colonists should be discussed. Here the foreign language teachers or a district specialist in French should be asked to take over some of the instruction. French-Indian relations are interesting in themselves and as elements of the three-way relationship to come, when the Indians will be caught up in the colonial wars between the French and the English, which lasted from the beginning of the seventeenth century to the defeat of Montcalm before Quebec in 1760. Some very important work can be accomplished in even a short historical study of these 160 years. For example:

- An incomparable introduction to early United States history from a perspective not usually assumed in standard surveys
- Contrasts between the political and cultural traditions of the French and English empires in the New World
- Effects of European politics on the North American history of this period
- An introduction to the subject of colonialism as it concerned early United States and Canadian history
- Many opportunities to teach history as a dramatic narrative involving a very large number of persons and places that will appeal to the imaginations of the young
- Establishing many connections with the other arts and sciences

Since not every period in the history of the border can be lingered over, teachers will have to decide how long they can dwell on the disputes leading to the Webster-Ashburton Treaty (1842) and the Oregon Treaty (1846). Perhaps economic history can be emphasized from now on, with some attention to the changes that have occurred in very recent times to alter economic relations between the United States and Canada.[1]

Political science.— The 49th parallel is a political boundary, not coinciding with any geographic or economic division, and it took 90 years and 22 treaties to define and mark the 3987-mile line between the two countries. (The physical laying-out of the markers is an interesting matter in itself, which many children would enjoy investigating.) The politics of the Webster-Ashburton and Oregon treaties would form a manageable topic at a center point in the history of the border. So would the tensions of the Civil War period in our history, when the Fugitive Slave Act, the Underground Railroad, fears of annexation, and British government opposition to the Northern cause, for example, made U.S.-

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[1] The omission of events concerned with the Revolutionary War is deliberate: they will be treated in another year in this curriculum. However, if school policy favors a longer look at pre-Revolutionary history in the later elementary years, this project will accommodate such a study very nicely and will introduce some Canadian-North American history into eighteenth-century-American curricula.

Canadian relations very touchy. The famous "undefended border" was fortified in various places between 1861 and 1864. Later on, the class might want to compare the politics of the U.S.-Canadian border with those of our boundary with Mexico.

Economics.— The seventeenth-century fur trade between Indians and Europeans influenced almost every aspect of economic life in New France, New England, and New York. Political and military decisions often depended upon the exchanges between Indian trappers and government-designated traders; and explorations by the French and English adventurers were more often undertaken to discover new sources of fur than to tap other resources that might diversity the economy. The ensuing clash of two expanding commercial empires contains plenty of material for economic interpretation. In addition, the tragic consequences for the Indians will certainly command the attention of later-elementary-age children. The introduction of alcohol and firearms to the Indians should be noted, as should the differences between the traders and the French Jesuit priests with regard to this traffic. The children already know something about Indian-Spanish-Anglo relations in California, so they have the resources to go into a larger situation. If a class has time, fur-trading can be followed west to the Pacific coast, where Astor and the Russians and more border disputes become part of a regional history close to home. Another important matter connected with the economics of the fur trade should be discussed— its effect on the beavers. Here is an ecology project that the whole class could work on; it will produce some surprises.

The Arts.— Activities under this heading will depend upon the locale and period being studied. Some possibilities follow:

- The arts of the Northeast Woodland Indians from A.D. 800 to the period of the European invasion and colonization should be studied for their intrinsic worth and for what they show of European influences. Many kinds of Indian artwork can be used as models, and instruction can be coordinated with the art education curriculum suggested in Chapter II above. Pottery, carving in several media, beadwork and embroidery, facial painting, clothing, masks, tools, and the like are well illustrated in reference works and can be brought within the range of young children. The use of pottery and basketry for the dating of cultures should be discussed.

- The artistic products of the Northwest Coastal Indians should be included in every study of Indian art, and should be compared with those at other points along the border. The carving and sculpting of these peoples are particularly interesting. A continental sweep will give background for many later periods of our history.

- The various styles of dwellings built by Indians and European colonists can be shown in slides and photographs. Adaptations of European styles and techniques to meet local circumstances should receive special attention.

- An effort should be made to find recordings of the songs of Northeast Woodland and other border region Indians and the French coureurs de bois. The children should also hear church music of the kinds that were played or sung in French and English churches.

- A time-line should run around the walls of the room, showing in color the chief events of the era being investigated and any other facts the children may want to record or illustrate.

- A three-dimensional map is a necessity for almost any point of concentration. Cartography is an art that should be more stressed than it usually is, because it unites several of the sciences with the visual and tactile arts, and can illuminate historical-geographical studies.

The topography of the borderlands is diverse and dramatic, well-suited to relief molding, painting, forest and rock miniatures, mirrored lakes, and so on. A map of the latest glaciation and its results on the landscape would be very striking. Children need to see what the weight of advancing and retreating ice did to the land, and how glaciation has affected human existence. Or the canal systems of upper New York state, for example, so important to the American economy of the nineteenth century, might be laid out in relief, with models of locks, barges, and wayside buildings. Some very good songs and dances are connected with that phase of our history.

Language arts.— Teachers of French and English should continue to cooperate in this project. Primary sources in both languages— journals, letters, autobiographies, proclamations by religious and governmental bodies, printed music (both classical and popular), songbooks, hymnbooks, and primers for children— can be used by teachers as background materials and in some cases by pupils as reading exercises. How did French Roman Catholicism and Puritan Protestantism influence this early literature, especially that for children? Stories about the inhabitants of the border regions from coast to coast are easy to find; they should be included in the classroom library. Well-written narratives and adventure stories about French, English, and American explorers make excellent leisure reading; they can reinforce the ongoing instruction in history, geography, sociology, religion, and politics. Folk heroes like Paul Bunyan are very attractive to children of this age; so are the Negroes and whites who ran the Underground Railroad. Fenimore Cooper's Indians will also appeal to able readers who can tackle a whole novel. It should be remembered that there are different kinds of Indians in Cooper's work, not just "noble savages" and devoted friends of white woodsmen. It is also worth notice that the border regions contained many people of mixed blood— black, white, and Indian; their stories, along with the others mentioned, will help bring ethnic history and literature together in a natural way.

Present times.— This heading might not serve for every single point of concentration, but it should be considered in every teaching plan. Wherever it is possible to do so, the past and the present should be related to each other, because children are curious about both ends of a narrative or a process. How did it begin? How did it (or might it) turn out? These are productive questions, which the social sciences are particularly suited to explore. Not every question will have a definitive answer, but the hard questions must be attempted. With respect to the American-Canadian border, something should be said about the shift in economic and cultural relations that is going on right now. And the "underground railroad" metaphor must be brought up to date: uncounted numbers of American young men have crossed the border and taken up residence in Canada to avoid the draft and to protest the war in Viet-Nam. Their story is not yet finished.

Teaching methods.— Those listed at the end of the Chapter II project description are recommended for every subject matter and point of concentration in the framework. Pedagogy stands as much in need of renovation in the social sciences as elsewhere in the humanities, and teaching methods are going to have to change considerably in most schools if the humanities are to be taught well. Indeed, pedagogy itself, one of the oldest of the social sciences, should become part of the curriculum from now on, brought out in the open for teachers and pupils to discuss. Children between the ages of nine and twelve are old enough— and certainly experienced enough as school-goers— to be told what their teachers are aiming at and by what means they hope to reach their goals; to cooperate in bringing about successful teaching; and to be asked for advice before, during, and after any course of study.

CHAPTER VII

FOREIGN LANGUAGES

In Part Two, Chapter VII, it has been proposed that second-language instruction begin in the early elementary years--the sooner the better--and continue uninterrupted through high school. That recommendation is restated in this chapter without qualification for children whose native language is not English. Bilingual education must commence for them in the first grade, so that by the time they reach later elementary school, they will be using their native tongue and school-English with equal fluency. Bilingualism will be an accomplished fact.[1]

Ideally, the same should be expected of students whose native tongue is English--they should be using a second language (and their native tongue) well by the time they reach later elementary school. However, while bilingualism is a goal for everyone in humanities education, it must be recognized that children whose native tongue is not English _have_ to learn English so they can compete with native English speakers in finding jobs, building careers, getting promotions, and sharing in the opportunities of our society.

While it is most desirable that children begin to learn a foreign language at an early elementary age, it is true that children of later elementary age are still young enough to learn another language without difficulty. They must have the opportunity to do so, getting started no later than the fourth or fifth grade;[2] for one mark of a good humanities program is the inclusion of foreign languages and their literatures in the language arts curriculum. A great deal of cross-learning goes on in classes with equal enrollments of native speakers of English and native speakers of another language. The ability of many of these pupils to speak and read their mother tongues can be expected to improve as the new language is picked up, perhaps because the enjoyable activity of learning a second language in the company of other teacher-learners, stimulates children's innate power to manage language. A second language comes to be almost second nature in such circumstances, with a very good chance of surviving into a student's adulthood if practice is faithfully maintained throughout adolescence.

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[1] However, see Lawrence Wright, "The Bilingual Education Movement at the Crossroads," _Phi Delta Kappan_, November 1973, pp. 183-186, for warnings about inadequate programs. There is no cheap, easy road to good instruction in any language.

[2] Teachers who have not yet read Part Two, Chapter VII, and acquainted themselves with the reference books listed in it, should take time now to study them and the evidence supporting the recommendations made there and here. Foreign language education in the early and later elementary grades must be regarded as a unified program, requiring the closest cooperation among teachers.

In California and the rest of the United States, the term bilingualism usually means competence in Spanish and English, not some other combination. Perhaps because of recent history, Asian languages are gaining ground, Chinese and Japanese, in particular. Curiously, native American Indian languages are not usually thought of under bilingual education. Efforts are now being made to correct the biased view of Indian history and culture that has prevailed since this country was settled by Europeans, and part of the social sciences curriculum of this framework is devoted to the study of the origins of American Indian culture. Partly because Americans have never thought it necessary or worthwhile to learn Indian languages and because there are so many of them, it is no doubt unrealistic to think that they will be regularly taught in school. However, if students or parents show an interest in California Indian tongues, schools should open a class with Indian teachers.

Recommendations

The study of foreign languages by means of the methods described here and in Part Two can add remarkably to the aesthetic attractions of a later elementary classroom. Every resource of school and community should be levied on to bring appealing colors, sounds, and smells from several cultures into the children's daily lives. Foreign posters, foreign recordings, foreign objects of art, foreign alphabets, foreign books--all should become part of the standard equipment available to every child. So should their counterparts produced in the United States by so-called ethnic minorities--"so-called ethnic" because all but a comparatively few Americans are of immigrant stock, and all have brought to this country some folk art worthy of attention.[1]

The aural-oral method of instruction should be used exclusively at the beginning of the later elementary foreign language program to ensure that pupils do not become dependent upon written symbols for comprehension.

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[1] See the introduction to Part Three and the chapter on the visual and tactile arts for more detailed descriptions of good humanities classrooms.

Teachers may want to employ this method for as long as a year before introducing reading and writing. To speak and understand the language must always be the basic goal of instruction at this level. When the children do begin learning to read and write, they should start with material they have already mastered orally. Fourth grade children who have participated in second-language programs during their early elementary years may be given instruction in the written language, but it should be introduced gradually.[1]

When pupils have developed good listening and speaking skills, they are ready to begin reading in the foreign language. Their first books should deal with familiar subjects in a familiar vocabulary, and they should be printed in easy-to-read type. For a more detailed discussion of the teaching of reading in a foreign language, teachers should see Part Two, Chapter VII, of this framework, and Chapter Six of James Moffett's book,[2] making the necessary applications to foreign language teaching.

Books in several languages--even those not taught in a given school--should be available on shelves and tables for leisure inspection and reading. Whenever possible, the array should include bilingual editions of high quality, like the Bilingual Stories for Children Today.[3] Reading with a parallel translation in another book is not cheating; it is one very efficient way of getting into a book that one has always wanted to read or that arouses one's curiosity for some reason. Since the children will not be examined on such reading and can do it because they really want to, the translation functions as far more than a handy glossary--convenient though that feature certainly is for rapid comprehension. When the translation is well-phrased, it educates its readers; it exemplifies the art that some later elementary pupils will be trying for themselves in the second language. In addition, bilingual texts in Romanic languages not taught in the classroom will tempt very able children, or readers who are merely curious at first, to try another tongue, perhaps Portuguese or Italian, if Spanish is already known. Leisure readings in other alphabets than Roman will have to be chosen after consultation with pupils who want to read Arabic, Hebrew, Russian, Chinese, or Japanese, for example. The books should be colorfully and accurately illustrated if possible; and beautifully-drawn letters, numbers, characters, and alphabets in many scripts should be on display in every classroom. Calligraphy is an art in many cultures; it may help some

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[1] Children in these grades have not yet had enough time and practice with a new language for teachers to judge accurately an individual pupil's aptitudes and interests. Therefore, ability grouping is not appropriate for these children.

[2] A Student-Centered Language Arts Curriculum: Grades K-13 (Boston: Houghton Mifflin, 1968).

[3] Julian Nava et al., Bilingual Stories for Children Today (Walnut Creek, Calif.: Aardvark Media, Inc., 1974).

American children to know this even if they are not now taught to write with Spencerian flourishes.

A second-language program must include an appreciative study of cultural differences and similarities. Children can accept differences between cultures without judging them "good" or "bad." They may think certain customs strange, but they are not predisposed to consider them inferior just because they differ from their own. Much of this comparative study will naturally find its way into the program as children practice dialogues and learn vocabulary. For example, even beginning students quickly discover that the inflection of nouns for gender, and the use of formal and informal terms of address, result in slight variations of meaning and attitude in different languages. Gesture, facial expression, and intonation are still other means that people of a given culture use, often unconsciously, to convey nuances of thought and feeling. These should be studied too; in fact, they had better be noted with some care if the children do not want to make unfortunate mistakes in dealing with native speakers. If the teacher is not a native speaker, foreign nationals should be invited to help demonstrate these less tangible features of a language.

Teachers should make a special effort to instruct the children in the customs and history of the foreign culture.[1] They can suggest interesting books, show films, and tell stories, using English at first, then the foreign language as the children's understanding increases. Whenever teachers speak directly about another country's culture, they must take great care not to imply that "different" is in some way inferior--or mysteriously superior, either. Generalizations about any country's people should be avoided, since these may easily lead to stereotyping. Also, too much emphasis on trivial aspects may suggest "quaintness" and result in a negative impression, or may promote sentimental attitudes about the other culture. It is vital that teachers, especially if they are not natives of the land they are teaching about, honestly admire and respect that country's people and culture, for children are quick to sense even a well-hidden feeling of condecension.

Dramatizations are excellent vehicles for language practice; they help keep pupils from becoming inhibited in their use of the language. Children enjoy creating short plays, improvising dialogues on themes suggested at school, greeting one another, and talking about their weekend activities. They might also like to set up a "store," taking the roles of clerks and customers, or use their new vocabulary in simulated everyday situations. These dramatic situations should be short, allow for as much participation as possible by every member of the class, and be clearly understood by all. A teacher should not make children memorize prepared plays and act them out for the class or outside audiences. The children are too young to act to an outside audience in any language, and they gain absolutely nothing from having to learn parts by rote and go through motions that do not originate in their own experience of nature and art. With just a minimum of guidance, they can invent their own situations and dialogues. This type of exercise is profitable for children in all grades and at all vocabulary levels; it should be a regular part of the program.[1]

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[1] Terms like "foreign language," "other culture," "foreigner," and "native speaker" sometimes sound condescending and suggest invidious comparisons. Perhaps to avoid trouble, textbook writers have invented terms like "target language" and "speakers of the target language." It does not seem likely that a person whose native language is not English would feel complimented by being called a target rather than a foreigner. The term "foreign language" is used neutrally throughout this framework, and is meant to say only that a person's native tongue is not English.

Translation skills develop as pupils listen to stories told them in the second language and then retell them in their own words in their native tongue.[2] After the children have a grasp of the spoken language and possess a usable vocabulary, reading and writing will further their translation skills. The teacher, the classroom aides, or the pupils themselves should read a short story in the foreign language to the class; then the children should write it down in their native language. Wherever possible, visual media should be used to aid comprehension and give variety to instruction. Teachers can make it clear that the pupils are not expected to repeat the story word for word, nor to translate from English into the second language, for this leads to gross misuse of the latter language at this age level. It is best to begin with familiar stories, moving on to unfamiliar materials only when the children's ability to understand spoken language permits. In every situation, the authentic literature of the country being studied should be used, not material translated from English to cater to a market in second-language programs. Simplified versions of folk stories, legends, historical tales, and the like may be gathered by teachers; this kind of reading is a valuable and sometimes neglected source of information about a country's history, social customs, religions, and people.

The quality of teaching has more to do with the success of a foreign language program than any other single feature. It should go without saying that teachers must be competent speakers, readers, and writers of the tongues they teach; otherwise they cannot retain the respect and confidence of their pupils. And they must also have had a broad general education, possess specific knowledge of the foreign country's history and culture, and exhibit a genuine love of the language, culture, and people of the country.

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[1] See Moffett, pp. 35-44 and 165-172, for further suggestions about dramatic work suited to later elementary children, and also the Drama/Theater Framework.

[2] The discussion on this topic in Part One, Chapter VII, applies also to later elementary pupils and should be reviewed before the present section is studied.

With respect to classroom methods, all teachers, whether native- or foreign-born, must understand the philosophy and practices of the best American elementary education, which is the type advocated in this framework. Some foreign-born teachers may have to make a special effort to do so, for the relationships between teachers and students recommended here and practiced in some American schools are not common in some foreign educational systems. Conflicts may arise between foreign-born teachers who believe in systematic, rigorous, and formal learning of a language and children who are accustomed to informal methods and varied activities. Such misunderstandings can reduce the contributions that native speakers and teachers can make to a foreign-language program. Inservice seminars of the type outlined in Part Eight of this framework can help to harmonize the methods of a teaching staff. For their part, American-born teachers must try hard to acquire a near-native accent, and must remember that children learn a foreign language chiefly through imitation. Teachers should encourage their district administration to employ native speakers of the language as aides and provide many opportunities for children to hear the native sounds of a language through recordings, tapes, and films. The class should also be told about foreign language programs on radio and television; many of these are well-conducted by people who speak a given language with verve and style and who keep most of their conversations at a practical level, with occasional flashes of humor. If the children watch the Spanish and Japanese dramatic programs that can be seen every evening in Los Angeles, for example, they should bring them up before the class. They might also write to the sponsors of a program they especially enjoy, and they certainly should be encouraged to send intelligent criticisms, both favorable and unfavorable, to the local station managers.[1]

Activities Going On in the Foreign Language Program

- All the activities listed in Part Two, Chapter VII of this framework
- All the activities listed in Chapter VII of the Foreign Language Framework
- Singing native folk songs and learning about the musical heritage of the foreign country
- Listening to native speakers' stories about interesting aspects of their countries' culture and history, and asking them questions in the foreign language as their ability permits

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[1] In the San Francisco Bay Area, such programs are listed in Foreign Language Folio: A Guide to Cultural Resources and Field Trip Opportunities in the Bay Area for Teachers and Students of French, German, and Spanish (Hayward, Calif: Alameda County School Department, 1973).

- Hearing stories told daily in the foreign language and retelling them in their own language to the degree that their comprehension permits
- Improvising situations about everyday life, using the foreign language in the dialogue
- Participating in native holiday celebrations in school and in the community where possible[1]
- Cooking and eating foods from foreign countries
- Looking at the art of the foreign country and discussing the impressions they receive from it
- Using their "foreign" names or near equivalents when practicing the language
- Corresponding with children from the country whose language they are studying
- Learning to read simple texts in the foreign language
- Writing with the words, phrases, and sentences already mastered orally
- Collecting and comparing cognates in several tongues; listing them on charts or chalkboards

Some Interdisciplinary Activities and Methods Involving Foreign Languages*

Later elementary pupils will enjoy corresponding with children in other countries, and teachers should arrange for them to exchange letters and art work. Two teachers might choose a common theme for the children to express in a simple art medium. A discussion of the foreign students' interpretation of the theme can be a valuable way of learning about another culture.

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[1] As an example, teachers may wish to have children celebrate the Chinese Moon Festival as they do at Jefferson School in Berkeley and Lincoln School in Oakland. See Newsletter of the Bay Area Bilingual Education League (BABEL), October 15, 1972.

*See also the other disciplinary chapters. Foreign languages and ethnic studies are incorporated with the whole curriculum.

Since the letters will be written in the students' native language, this correspondence offers a good reason for expressing oneself well in English. The project could be worked out with the cooperation of the language arts teacher. Teachers should take the time to translate the answers: they will benefit the whole class.

Puppet-making readily lends itself to language activities. The art work involved creates the opportunity to learn a special vocabulary in a foreign language, in this case one concerning art materials, clothing, professions, etc. But more importantly, children who are too shy to speak up in class will often find their voices through puppets. Moffett's ideas about how children can be themselves by being something else are applicable to puppetry.[1]

Children enjoy combining foreign language study with special interests and hobbies. For example, if some children are especially interested in animals, the teacher can bring foreign language books on animals to class for them to read or scan. A group working on a nature project should learn something about plants native to the foreign country. Teachers need to keep themselves informed about the students' interests and find ways to integrate these into the foreign language program. Could there be a "Spanish" or "French" garden at the school? Does singing have a special attraction for some? What about listing the names of local places, streets, and buildings that are derived from other languages?

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[1] Moffett, Chapter 3.

CHAPTER VIII

MATHEMATICS AND SCIENCE

In the early elementary years, pupils have learned simple addition and subtraction, some division and multiplication, and regular habits of observation and classification. These skills should develop in later elementary study until pupils can perform the four basic arithmetic operations (algorithms) with ease. They should also learn how to transpose operations and to state them in algebraic equations; how to form hypotheses prior to observation and to test them through observation and controlled experiments; and how to apply and develop mathematical skills in their scientific experiments. When mathematics and science are studied in integrated programs, pupils should not only enjoy their work more but also verbalize both scientific and mathematical concepts more readily, move without trauma between the concrete and the abstract, and absorb new attitudes in the process.

Participants in the Cambridge Conference on the Correlation of Science and Mathematics in the Schools express the general goals of their program in language that can be applied to the humanities:

> Because of the comparative simplicity with which they can go beyond the superficial, science and mathematics lend themselves to the development of attitudes of lifelong and general value. Among these are:
>
> 1. A healthy skepticism regarding accepted knowledge and a willingness to abandon ideas which are demonstrably erroneous.
> 2. The humility inherent in the realization that our understanding can never be complete, coupled with the optimism of conviction that, nevertheless, our understanding can always be increased.
> 3. The realization that understanding, while indeed a means to power, is a joy and an end in itself.[1]

In accord, however, with the spirit of healthy skepticism envisioned by the Cambridge Report, one must also keep in mind that later elementary pupils are expected to learn a great deal in a comparatively short time. Taking only the first strand of the Mathematics Framework ("Numbers and Operations"), for example, pupils are to understand such concepts as rational, real, and irrational numbers; denominators, computations; and number systems and their bases, along with all the vocabulary accompanying these concepts.[1] While prepared for in early elementary and augmented in junior high school, the major development of this strand of the mathematics curriculum should occur in the later elementary years, when pupils can be expected to share a common mathematics and science program.

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[1] Goals for the Correlation of Elementary Science and Mathematics: The Report of the Cambridge Conference on the Correlation of Science and Mathematics (Boston: Houghton Mifflin, 1969), p. 7.

In writing about the first strand, which they call the "central" one, the authors of the Mathematics Framework are realistic about the necessity of maintaining continuous development of practical skills while introducing pupils to underlying concepts:

> It is doubtful that either sound knowledge of underlying structure and principles or facility in computation can stand alone. One enhances the other, not only in its usefulness but also in its attainment. Skills gained in the absence of understanding are soon forgotten and not readily transferable to different situations, and concepts attained without the support of skills are frequently not operational. The learner should have experiences that will enable him to develop a degree of facility in computation that gives him confidence in his ability to deal with numbers and their applications. Since much of the arithmetic of daily life involves estimating and computing without the use of pencil and paper, these are important aspects of computation.[2]

Adult experience indicates the kind of computational skills everyone must have. We need not be able to compute in our heads the product of 237 multiplied by 13--though to be able to estimate the product would be useful--but we should be able to do it on paper. On the other hand, we should all have by rote the sums of additions and subtractions of numbers through ten, as well as products of their multiplication. It does a pupil little good if he or she can verbalize mathematical and scientific concepts but cannot compute. The rote learning required is not extensive and can be lightened and accelerated by association with absorbing games and exercises.

Beyond the acquisition of these fundamentals, mathematical skills are developed best by being demanded and exercised in the concrete context of scientific observation and experimentation. In measuring, assessing data, and testing hypotheses, pupils can reinforce their basic learning and develop their skills in more complex computations while working for solution of problems that interest them.[1] Such problems need not, of course, be limited to traditionally scientific ones. Pupils can form hypotheses about and make computations for any part of their curriculum or anything that affects their lives. Mathematics and science should pervade the humanities curriculum in the later elementary years. Moreover, when young people consider major experiments of the past, whose conclusions may now seem self-evident, they will learn to appreciate the difficulties great men and women have faced in finding answers to questions that had baffled their contemporaries and preceding generations.

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[1] The Second Strands Report: Mathematics Framework for California Public Schools, Kindergarten Through Grade Eight (Sacramento: California State Department of Education, 1970), pp. 12, 23-41.

[2] Ibid, p. 33.

Recommendations

Pupils should become aware of how mathematics and science pervade their lives. These studies constitute "natural philosophy,"[2] considered by thinkers of an earlier era to be the basic stuff of human knowledge , inseparable from knowledge about human origins or human nature. In any society, people could be asked questions about personal survival, like where to go or what to do during a flood, hurricane, tornado, or earthquake; the answers, whether surrounded by magical language or not, contribute to the basic scientific knowledge of the society. Less alarming but equally important are questions of how people protect themselves from excessive heat or cold and how they nourish their bodies to ensure continued life and good health. Cooking, clothing, architecture, sculpture, painting, and dance all involve scientific and mathematical information or measurements. In our own complex society, we can even consider the idea of a corporation with its interacting "components" as a mathematical design.

To show pupils the importance of mathematical and scientific knowledge, the teachers may ask them to review its role in their own lives and those of their parents and acquaintances. Where does their water come from and how does their plumbing work? How old and how tall are they, and how do they know? What scientific and mathematical knowledge do their parents need to get through a week: running and fueling their automobiles, buying food and household supplies, deciding how to furnish or repair their house or apartment? Asking children questions such as these will not alone develop their sense of the importance of these disciplines if the same questions are not asked continually in the classroom. When a child has a birthday and brings in treats, how should they be distributed to a class divided into three groups of four and two of five? How many is that in all, and how may the total be described in an equation?[1] What are the sources of light, air, heat, and water in the classroom? Where does the paint, paper, metal, or wood come from for art projects? These are questions to be raised regularly by the teachers, not as special "science" questions, so that measurement, inquiry, and the formation and testing of hypotheses become a normal part of classroom life.

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[1] Just such an approach is being used by USMES (Unified Science and Mathematics in the Elementary School), a project developing a series of units based on real problems. Pupils initiate activities in response to challenges provided by the open structure of USMES. The project is being carried on by scientists at MIT and other colleges and universities, working in close collaboration with classroom teachers. Financed by the National Science Foundation, USMES is an example of the interdisciplinary, multi-level, freely-guided exploration recommended in this framework. Information about the USMES programs in many schools and entire districts in the United States is available from Education Development Center, 55 Chapel Street, Newton, Massachusetts 92160.

[2] This term is suggested as an alternative to "general science" by the authors of the Cambridge Report, p. 7.

Students may memorize an unlimited combination of numbers for their sums or products, remainders or dividends. Essential matters committed to memory, however, must include all the sums, remainders, products, and dividends of combinations under ten; these must be a matter of instant recall (without consideration of underlying concepts or principles) for any further learning in mathematics to occur easily. The procedures enabling students to perform multiple-digit operations--and hence any of the ordinary measurements recommended above--depend upon rote learning of the "times tables." Such rote learning can be fun in itself, but it can also be made more exciting by such traditional techniques as addition or multiplication bees, card games, checkers, or chess. Once those fundamental relationships among numbers are solidly absorbed and the procedures for more complicated operations are understood, it is still necessary to reinforce the students' knowledge of procedures for operations with multi-digit numbers by constant practice. It is far better for children to practice these operations through scientific measurements and experiments that they undertake regularly than through boring drills. Speed of computation is not necessarily a virtue, though it is a help. While speed in use of the operations involving numbers under ten may be indicative of whether these operations have been absorbed as thoroughly as they must be, the imposition of speed tests on more complex computations may impede careful students. The larger questions of what numerical systems are and how they operate can only be raised after pupils feel comfortable with the required operations.

Classrooms should provide an attractive, well-stocked environment for ongoing scientific inquiry. They should differ from early elementary classrooms only in providing a more systematic selection of plants, animals, games, and measuring devices; and the pupils' particular interests should help to shape the room.[1] Their classrooms should be "hands-on" areas where children may test everything with their senses, provided of course that they accept responsibility to care for and not to damage equipment and living creatures. There should be devices for measuring and counting (rules, scales, abaci, protractors, calculators); materials for making models; geometrical shapes to feel, look at, and become familiar with; and optical instruments for experimentation and precise observation. Outdoors, there should also be classroom space, either reserved plots of ground or planter boxes. Whatever pupils can find also become part of the classroom: insects, broken appliances, plants, etc., with due reverence for any living things.

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[1] For example, $(3 \times 4) + (2 \times 5) = 12 + 10$. $12 + 10 = 22$.

Since a primary learning objective for mathematics and sciences in the later elementary years is detailed computation, care must be taken that pupils are, in fact, able to perform arithmetical operations accurately. Computations should be performed in the classroom, where the teacher may observe the processes the student goes through; homework emphasizing computation should not be assigned. The ubiquitous electronic calculator--like the helpful father or mother of earlier times--may disguise a student's real development. On the other hand, students should be encouraged to experiment with classroom abaci, slide rules, and calculators in order to understand how they work and to prepare to use them later. There should be no hesitation, however, in using a classroom calculator in computing data complicated enough to require it.

Scientific experiments should not remain abstract. Pupils should always be able to refer to their original data and hypotheses, correct either their impressions or their conclusions, and suffer little uneasiness about moving from the particular to the general or the concrete to the abstract. The process is, after all, what they have been going through since infancy; they could not have learned to speak without social encouragement and adult example. Some mathematical concepts introduced at this level are not so easily checked against concrete referents. Something akin to concrete referents should be used, when possible, to aid mathematical learning. A difficult concept, for example, is a numerical system based on anything other than 10, our decimal system. Suppose we actually lived with a binary or a vigesimal system. Where do such systems come from and how have they proved practicable? What would happen to our communications if we converted to another system for a week? The best way to find out is for the school to try it out, giving pupils some actual experience in another numerical system to reinforce their conceptual knowledge.

Similarly, pupils may be introduced to new systems of measurement, in particular the metric system, by deciding upon an arbitrary unit as the basis for measurement. When they begin to add or multiply these units, they will probably use a decimal system like our numerical system and will recreate the metric system. In the process they will also learn that measurement is based upon units arbitrarily designated but universally agreed to.

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[1] Obviously, large rooms with plenty of storage space are anticipated in this recommendation.

Some pupils are going to have special problems in absorbing the mathematical and scientific operations and concepts offered to them at this age. Individual tutoring from older students can help, along with individualized instruction from the teacher, special instructional aids, or, perhaps, counseling. If there appear to be problems related to sex, racial, or ethnic origin, or economic background, teachers should confer and find solutions.[1]

Activities Going On in the Mathematics and Science Program

- Activities in the nine "strands" of learning recommended by the Mathematics Framework, in particular "Numbers and Operations," pages 23 to 41, and "Measurement," page 48
- Activities leading to objectives stated in the Science Framework,[2] pages 25 to 37, and especially the unit described in pages 127 to 136
- Activities suggested in the art, music, and social sciences chapters of the early elementary section of this framework, adjusted for the age level and development of individual pupils
- Using every possible classroom activity as a vehicle for: observing phenomena, forming hypotheses, measuring phenomena to test hypotheses, computing results of measurements, reconsidering or revising hypotheses
- Caring for plants, animals, and fish, with particular attention to measuring amounts of food or water they consume and computing totals and averages for specific periods
- Learning the precise use of scale in building two-and three-dimensional maps and models
- Making cones and conic sections and observing the curves and other shapes formed; trying ways of measuring these curves and shapes

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[1] For a fuller review of possible discrimination, see the junior high school mathematics and science chapter, Part Five.

[2] Science Framework for California Public Schools, Kindergarten--Grades One Through Twelve (Sacramento: California State Department of Education, 1970).

- Building polyhedra and measuring their dimensions
- Examining the games they play in the classroom and on the playground to see what scientific and mathematical principles may be involved
- Studying machines and gadgets to see how they work; building their own gadgets
- Determining arbitrary units as the bases for measuring heat, distance, and weight; trying to relate the units and form a measuring system
- Practicing mental estimation of distances, weights, sums, differences, dividends, and products
- Graphing measurements in line and bar graphs
- Playing mathematical games
- Setting up a school weather station; recording data about and determining patterns of the local weather
- Observing the stars and planets with telescopes and discussing what they see
- Experimenting with lenses; locating focal points and inverting, magnifying, and reducing images
- Projecting the spectrum of visible light on a wall or other surface through a prism
- Making pinhole cameras
- Watching science films and television programs and discussing them in class
- Reading about great mathematicians and scientists

Some Interdisciplinary Methods and Activities

Involving Mathematics and Science*

A good many ballgames are played in the United States: tennis, baseball, football, billiards, bowling--the list is almost endless. The question of why people enjoy throwing or knocking around spherical objects is in itself intriguing. The history of these games also deserves study. Pre-Columbian Aztecs, for example, played a formal ballgame called "Tlactli," using a ball made of rubber, a native American discovery. Students may ask where other ballgames originated and, incidentally, the extent to which rubber is an ingredient in the manufacture of the balls. Indeed, the composition and resulting properties of balls used for soccer, tennis, football, golf, basketball, bowling, and baseball comprise a fairly complex scientific study.

Any game could be chosen for detailed study, depending largely on students' interest. Suppose the game is baseball. First students should lay out the field, both in models and on an actual playing surface. What are the distances between bases and between the pitcher's mound and home plate, and what is the ratio between those distances? To determine the reasons for some of the distances, students can do stop-watch experiments to time running and throwing; they will have to accumulate enough data to compute averages and figure probabilities. Moving to the outfield, students can make similar comparisons between running and throwing time. Why is it assumed that a player on second base will make it home on an outfield single? What are the odds that he or she will?

Distances from home plate to the outfield fences and from baselines to bleachers affect play directly by increasing or decreasing the number of probable home runs or foul-outs. Pupils can examine plans of ballparks now in use to make comparisons. They can also study the structure of the parks and stadiums; the Astrodome is a good example of technological architecture, but pupils may simply study the stadium nearest their school. What has determined the design of the structure? What are the economics involved? Who is expected to attend baseball games and how are they expected to get there?

The physical behavior of the instruments used in baseball suggests special investigations. Pitchers are able to throw various kinds of curves. Pupils can practice throwing curves themselves,[1] perhaps with a little help from a professional pitcher or high school coach. Then they can analyze the interacting forces that make a baseball move in one direction or another; if they want to probe further they can study the effects of altitude and weather conditions on the behavior of the ball. The bat presents other mysteries. How is it made? How do bats differ from one another? What makes them unpredictable? When the bat meets the ball, if it does, an irregular cylinder is meeting a slightly irregular sphere. The angle of contact with respect to both the ball and the playing field determines whether the batter will get a hit or not. Balls hit into the air form curves that can be graphed, allowing pupils to study the differences in the trajectories of a pop-up, a fly ball, or a line drive. Other subjects for mathematical, scientific, or sociological study can grow out of baseball if teachers and pupils wish to pursue them.

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*See other disciplinary chapters in the later elementary section of this framework. Mathematical and scientific activities are incorporated with the whole curriculum.

[1] Some physicians have warned that regular curve-throwing by young people of this age may cause damage to elbows. A few practice curves would be harmless.

Pupils of this age like to build things for themselves: tree-houses, special work or play surfaces, private hideaways. They may be ready to study some of the mathematical and scientific principles underlying construction. Most work can be done with scale models as pupils test designs for buildings, bridges, furniture, and monuments. So far as is practicable, students should use the same materials in their models that would be used in an actual structure. They can then test the strength of their models realistically. A pupil using picture-hanging cable, for example, may build a suspension bridge. The test of his or her model is its ability to hold a full load of scale-model traffic without collapsing or weakening. After experimenting from their own impressions of what suspension bridges look like, the pupils may look at specifications for the Golden Gate Bridge or the Brooklyn Bridge to see what actually holds things up. (Pupils should also see pictures of suspension bridges and learn to appreciate the beauty of practical design on a grand scale; they should read portions of Hart Crane's "The Bridge" to see a poet's response to a particular bridge.) Perhaps even more fascinating is the old-fashioned bridge using a heavy superstructure above the driving surface to hold it up. With its intricate relationships of geometrical shapes, the superstructure offers an elegant pattern for study and measurement.

Creating enclosed space will lead pupils to some of the basic principles of building design; that is, ways to hold up roofs and walls. They should learn about post-and lintel-construction, the semi-circular arch, the gothic arch, and the dome. What forces hold these structures up? What countervailing forces keep an arch from falling; and why is the top stone called the keystone? What are the comparative strengths and weaknesses of walls and roof in these structural patterns? Pupils should also try out more recent concepts like the cantilever and the geodesic dome, the latter offering chances to study hexagons and pentagons in relationship to one another. Using styrofoam or other light materials, pupils can make actual-size structures and get some feeling for the space they create.

The plants and animals in the classroom invite another kind of interdisciplinary study. Experimentation with animals must be strictly limited for humane reasons, but students can measure their food and water consumption, their food preferences, and some temperature differences and variations in mammals and reptiles. These measurements, like all others taken during the later elementary years should, of course, be used not only to reach scientific conclusions but to increase the pupils' skills in computation.

Classroom plants should be selected by the teacher and pupils to represent a range of plant life, including those used for food, fibers, and ornamentation. Experiments can be conducted to study germination (setting seeds in varying heat, light, and moisture conditions), growth of plants from cuttings, and grafting. Plants can be placed so that they receive specified amounts of heat and light, with the effects recorded and the differences in seasonal heat or light noted in the record. Differences in these respects between outdoor and indoor plants should also be measured. Does the classroom offer enough light for a plant to grow well at all times of the year? Plants should also be observed for their different behaviors in a variety of soils, including the local soil, pure sand, soil mixes, and water alone. What are the nutrients required to supplement each planting base? By constructing a hydroponic garden, pupils can measure the intake and effect of nutrients very accurately, and conduct controlled experiments. They should eat some of the harvest and share the rest with others.

Plants have histories and cultural connotations. Pupils should investigate the natural habitats of their plants, find out whether they were wild or cultivated, and know what they were used for in their native area. If possible, food and fiber plants should be harvested and used to make food or cloth. Ornamental plants are ornamental by human decision. What makes us decide that one plant is beautiful and another is not? What differences are there among pupils' opinions of which plants are beautiful and which are not? Plants have profoundly influenced art in every culture, serving either as motifs or materials. Pupils should be aware of this influence and of other cultural attributions to plants as well. Rice, lillies, wheat, corn, roses, the lotus, garlic--all reverberate with cultural symbolism, and all have been eaten at some time somewhere on earth.

PART FOUR

Introduction to Humanities Education in Junior and Senior High School

FOREWORD

Although junior and senior high school may seem far removed from kindergarten to most secondary teachers, a few moments' reflection should persuade them to reconsider their views. A good kindergarten is in fact an ideal setting for interdisciplinary education at any level of instruction, and it is presented as such throughout this framework. The more nearly a classroom approximates in appearance and in style of teaching the conditions recommended for a kindergarten, the better it will serve as a humane place of learning. When the kindergarten model—which may also be seen as a studio-workshop—is applied to secondary schools, teachers will discover possibilities in it that have been lost sight of in the drift toward university models.

A typical kindergarten accommodates twenty to thirty pupils of markedly diverse talents who work and play together for three to four hours a day—and generally enjoy what they are doing. They engage in activities that combine several so-called subjects or disciplines, without ever suspecting that one of these might be considered entirely distinct from another or could be effectively isolated from everything else that goes on in the school day.

In this workshop atmosphere, time and space are made to serve the needs of pupils and teachers; they do not assume dictatorial control over the life of the classroom. Teachers, helped by parents and other aides, guide instruction as the children's interests change and grow. They never lay out information in large blocks for mass consumption, nor do they cramp learning within varying "periods," "subjects," or "units" of this or that. Activities merge; space is created for whatever needs to be done; indoors and outdoors are regarded as parts of the same world, equally hospitable to learning.

Kindergarten children are doers and makers. They talk a good deal, move around, and make things—things that go home to be appreciated and displayed, products of learning that they may call their own. In this way children reinforce a natural self-confidence and self-respect that fit them for taking on new tasks. They are constantly involved with the arts, which they appropriate as means of expression, vehicles of instruction, and sources of pleasure. Their curriculum brings the arts and sciences together in a wide range of projects. Physical, mental, and imaginative activities—which in other settings are so often treated as if they were distinct from, or hostile to, one another—are combined as a matter of course. Language practice connects easily with drama, dance, and music; arithmetic and gardening go together; movement and repose follow each other throughout the day.

The learner, the learning, and the thing to be learned are so intimately allied in these years that it is a marvel they can be so sharply divided later on.

The self-contained organization of the elementary grades allows the kindergarten example to persist for a while to some degree. But by junior high school it has completely disappeared, usually replaced by copies of university patterns (which are not working well in all universities these days). Desks and chairs are ranked in solid phalanxes, or at best in shallow rows; most teachers lecture more and more and listen less and less; many students doze off.

The question this framework asks is not whether the kindergarten model can be superimposed on secondary education, but how it can be adapted for adolescents so as to preserve the unity of learning and learner. The question requires a new look at secondary education and new attitudes on the part of teachers, administrators, and parents. The interdisciplinary humanities education advocated in this framework is a philosophy, a set of attitudes, and a collection of procedures and activities by means of which the separate disciplines and disparate elements of secondary education may be brought together for the benefit of all students. The recommendations fall far short of perfection: the state of the art of interdisciplinary education, particularly in junior and senior high school, is not yet exact. However, they are well-intended and offered with the hope that they will stimulate thought and produce change.

The first step toward those goals is to read Part One, Chapter I, very carefully. While doing so, readers should substitute the words "junior and senior high schools" wherever "kindergarten" is written, and see if this act does not yield intimations of what secondary education could be like. Next, readers should study Parts One, Two, and Three just as thoroughly, keeping in mind that the framework has been conceived as a continuous and inter-related curriculum from kindergarten through grade twelve.

Readers will note that the separate subjects of instruction are discussed from two standpoints: their intrinsic value for humanities education and the values they can contribute to relationships with other subjects. The same format of recommendations, activities, and interdisciplinary methods is followed in the secondary sections as in the elementary; and readers of the entire document are constantly guided by references to earlier or later chapters. By thus moving among the parts of the framework, defying certain conventions of space and time, readers will get a sense of the indivisibility of humanities education: they will see that it takes different shapes at different age levels but does not radically change in substance, style, or intention.

Part Four, Introduction to Humanities Education in Junior and Senior High School, contains three chapters dealing with grades seven through twelve as a whole; Part Five resumes the discussion of the separate disciplines for grades seven through nine; and Part Six does the same for grades nine through twelve. Many of the junior high school recommendations are applicable to senior high and vice versa. Teachers are the ones to determine the appropriateness of given activities for different ages. Part Seven offers a way of approaching interdisciplinary instruction through topics or themes rather than disciplines. Teachers and students can use these topics to organize study covering a month, a year, several grades, or the whole of junior and senior high school. Some of the topics are designed for the elementary years; several others can be adapted to instruction at that level.

Part Eight— one of the most important sections of the framework— presents a complete plan for the preservice and inservice education of all teachers, with a special section for humanities teachers. It describes the way in which any faculty can become a humanities faculty, the absolutely indispensable instrument for achieving the education proposed in this framework. The glossary in Part Nine contains brief definitions of words and phrases essential to an understanding of the framework.

CHAPTER I

GENERAL RECOMMENDATIONS

The most obvious difference between elementary and junior high school is that students meet five or six teachers every day, each of whom is responsible for just one "subject." This imitation of a university model (one that many university students complain about) is the prevailing environment throughout high school, but the humanities framework assumes that it may not be the only or the best environment for young people. For many early adolescents, the change from close association with one or two teachers to an acquaintanceship with many can be unsettling. Others welcome the variety of teachers and subjects. From the standpoint of humanities education, the question is how to take advantage of the benefits of separate disciplines without perpetuating artificial distinctions between them.

Interdisciplinary studies presuppose disciplinary ones; and the more disciplinary study that students do, the more they need interdisciplinary programs. The human mind is profoundly affected by its power to make associations: ideas are released, imagination is stimulated, subjects are newly revealed. As students gain practice in making significant connections, they begin to resist the narrow compartmentalizing of knowledge. Every single person becomes a resource for everyone else. Divergent thinking is encouraged: thinking around and through an idea, discovering an idea that throws out tentacles, thinking horizontally as well as vertically. When people go through this process, they satisfy deep-rooted psychological needs for discovering, fitting together, and completing. As students work actively in different fields of knowledge and search for relationships among them, they can also ask the question, "What do these studies do for my life?"

Departmentalization is productive when departments are used as resource centers. They should function as on-going inservice seminars for disciplinary and interdisciplinary study.[1] Teachers can read and study within their own specialties and learn ways of using them in the school at large. However, humanities faculties must first undertake to rid themselves of the harmful aspects of departmentalization. Investigation usually reveals that departments, when they neglect self-criticism and resist change, will:

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[1] See Part Eight, Section D, and also Chapter II below.

- copy college models without realizing it
- isolate the faculty and prevent good schoolwide planning
- encourage provincialism, petty jealousies, and pedantry
- protect weak teachers who perpetuate dull, routinized learning under the banner of upholding the integrity of the disciplines
- increase time spent in unimportant details: tests, grades, standards, requirements, worksheets, and prerequisites

From the beginning, humanities faculties must concern themselves with the appearance and atmosphere of their schools, their physical and psychological environment. It has been noted in the framework how the appearance of classrooms seems to deteriorate at about the fourth grade.[1] With few exceptions, junior and senior high schools look like a conspiracy to ignore or nullify the life of the senses. Faculty inservice seminars should recognize and attack this problem, for until it is solved, a genuinely humane education is impossible. Students, teachers, and administrators should cooperate to this end. The following are some suggestions for action:[2]

- Take a look at the so-called multi-use room. To what uses is it being put in a given school? How can this room be made more hospitable for study, relaxation, and comfort? Perhaps install wires and turnbuckles to hang mobiles, banners, signs, and art work; and decorate walls with murals, pictures, and photographs.
- Develop a commons area where students can meet when going to classes and during brunch, lunch, or free periods. A raised platform can serve as a stage, bandstand, or podium. How can such an area be made visually attractive and kept clean?
- Provide places for faculty members to study, work, and relax in. Every school should have well-equipped workrooms, seminar rooms, areas where teachers and students can talk together, and office space for teachers.
- Beautify buildings and grounds through landscape and gardening projects, erecting temporary large-scale sculptures, painting benches and tables in attractive colors, and changing stark cement and wood to warm and inviting surfaces. Ways should be found to make litter control acceptable to and practiced by everyone.

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[1] Part Three, Chapter II, introductory remarks.

[2] For ideas that can be adapted for secondary schools, see discussions about appearance and setting throughout Parts One, Two, and Three.

- Decorate the interior of the school: mount window boxes; install planters; paint doors, window frames, pillars, trash cans, and other objects. Design panels, scenes, and displays for corridor walls.

- Find ways to make bathrooms safe and decent; they are a scandal in far too many schools. Perhaps joint supervision by parent-student teams will have to be established. Certainly there must be doors on the toilet stalls and adequate supplies of soap and towels.

- Establish a permanent gallery for exhibition of student work: paintings, sculptures, engineering drawings, models, photographs, batiks, ceramics, engines, mathematical computations, physics and chemistry apparatus and demonstrations, literary work, clothing, metalcrafts, woodwork, etc.

- Change the appearance and atmosphere of classrooms: bring in posters, pictures, wall hangings, plants, art objects, comfortable furniture, rugs; improve the sound, light, and air of rooms; and plan periodic modifications of the room environment.

People begin to appreciate an environment when they have put something of themselves into it. It is obvious that changes cannot be made all at once, and they should not be haphazard. Students and teachers, faculty seminars, the Humanities Planning Committee, and administrators must plan ahead so that changes can be made in easy steps. The first step will be to transform the everyday visual environment as inexpensively as possible; and the second, to propose permanent changes.

Humanities education is for everyone, not just for especially gifted or academically talented students. This point is basic to the whole framework and must be repeated here.[1] No schoolwide attempt at tracking or ability grouping should be made in any humanities program or course. The humanities deal with the full range of human abilities and activities; they cannot, therefore, be tailored to fit some special population. Students who are grouped homogeneously get an elitist view of themselves if they are of high ability and an inferior view if of low ability. Tracking and grouping deny students the opportunity to learn from and associate with all kinds of people. It is the mix of human talent that gives humanities programs their vitality. All kinds of heterogeneous groupings are to be practiced: cross-age, cross-grade, high-low ability, parent-student, high school and elementary student, professional and student, small-group, large-group, individualized study, and the like. All possible avenues must be opened up for students, teachers, parents, and others to learn from one another; and this includes younger people teaching older.[1]

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[1] Some humanities programs in California schools owe their existence to funds for "the gifted." This practice has contributed to the identification of humanities education with students of high I.Q., those preparing for college, and other such limited classifications.

Very able students in any line of study deserve attention. Every school must honor excellence and unusual ability and must realize that these qualities come mixed in unexpected ways in human beings. For example, there are manually gifted and verbally gifted students, and many a good scientist is a good athlete as well. Classes ought to be organized to meet their needs too, but such classes should be open to everyone. Their catalog descriptions should clearly indicate the topics to be studied and the work to be performed. Students would then be free to decide for themselves if they care to attempt such courses. Prerequisites should not be used as disguised selection devices to discourage interested students from trying those classes. However, if a teacher announces that he or she wants to offer a very high-level course, the less able students need not be catered to.

Humanities planning committees should examine very carefully the reasons that teachers usually give for demanding prerequisites. They may be necessary for some courses; they are probably not necessary for most. If a course truly requires preliminary work, then the teachers should provide ways in which students can catch up. This kind of process goes on continually in adult work. Why shouldn't it be tried with students? "Individualization" means meeting the needs of individual students, whoever they are.

While there are real differences between early and late adolescents, and junior and senior high schools should take them into consideration, artificial barriers also separate these school types. One way of overcoming the notion that high school teachers cannot or should not teach junior high school students is to arrange for exchange of positions for a semester or a year. To teach eighth grade and meet the students again in the eleventh grade is to be astonished by the growth and changes that have occurred. American secondary teachers should learn some of the methodological versatility of their European counterparts, who teach students from ages twelve through nineteen as a matter of course. Unusually able junior high students should be permitted to take appropriate high school courses. Junior and senior high students should combine for some educational experiences— bands, orchestras, choruses, service projects— but be kept separated for others, such as sports and social events. High school students can act as tutors for junior high students (as junior high students can for elementary students). Junior high schools are sometimes considered the "exploratory" or "transitional" phase in students' education, while senior high school is the time when they should be essentially preparing for college or a job. In reality, both types are exploratory, and transitional, and vocational— and much more.

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[1] See Part One, p. 4, and also James Moffett, A Student-Centered Language Arts Curriculum, K-13 (Boston: Houghton Mifflin, 1968), pp. 51-64, 195-198, 267-269, and especially the idea of the small-group workshop in the secondary years, p. 284 et passim.

As students move through junior and senior high school, they come under increasing pressure to go to college or get a job. They are pushed into making premature and uninformed decisions about careers. Some are counseled into vocational tracks before anyone knows where their talents lie. Such procedures degrade both "vocational" and "academic" education, for all education ultimately prepares a person for suitable work. Humanities teachers must reassure parents that it is normal for adolescents to change their ideas about careers many, many times. They must help parents understand how liberal arts and aesthetic studies help students develop skills and tastes that are useful on the job, in further schooling, and in their private lives. Finding out about different occupations or learning how to perform tasks that are needed to make a living are as much a concern of the humanities as of so-called vocational education. In the broad sense, all education is vocational.[1]

Students may be said to have received a humanities education when they can concentrate on a field in which they are interested and when they can have concurrent educational experiences that satisfy vocational, avocational, and personal objectives. Depending upon their interests and abilities and upon their personal frame of reference (which often changes), students may choose to concentrate on subjects that lead towards a job after graduation or towards college. If they are uncertain, they will want to aim for both (and sometimes for neither). A humanities program that fits individual students will be able to accommodate these concurrent and often conflicting tendencies.

Teachers become humanities teachers when they choose to do so. Anyone who accepts the principles of this framework, who is interested in the relationships among ideas, and who wants to view the curriculum as a whole as well as in its parts can call himself or herself a humanities teacher. Teachers are humanities teachers because of the attitudes and viewpoints they hold as much as because of the training they have had. A teacher with a master's degree in humanities who prefers to teach a survey course about Western civilization to college-bound or gifted students in the style of a college lecturer is not a humanities teacher within the meaning of this framework. Teachers who believe that there is something for all students in the subject matters of the humanities, the fine and vocational arts, and the sciences, especially in their conceptual and aesthetic as compared to their technical aspects, and who desire to make these subject matters accessible and interesting to students— these teachers come closer to fulfilling the definition of a humanities teacher. Teachers of all subjects— shop, English, mathematics, physical education, music, or any other in the curriculum— can ask themselves: "What are the ideas and skills in my field that are strengthened, clarified, or expanded when combined with those from other fields?" or "What are the qualities in my subject and in other subjects that can give emotional, intellectual, and kinesthetic pleasure to people?"

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[1] Some links between humanities and vocational education are developed in the chapters on Household Arts and Industrial Arts in Parts Five and Six.

A faculty should not think that interdisciplinary humanities programs must automatically result in team-teaching. The first step always is for teachers to sit down and start talking about what is most important in their subject; then they can go on to consider the affinities that may exist among subjects. Teachers must reach out to each other; they must become interested in what other teachers are doing and in the whole range of activities that students undertake while they are in school. Teachers of one subject should spread the word about a good course that someone in another department has developed. All must make conscious, determined efforts to involve themselves in one another's work and in the whole instructional program of the school.

The second step is to start planning cooperative teaching, which can take several forms. For example, teachers of different subjects who have the same group of students can simply tell their colleagues about common ideas they are illuminating from different viewpoints; or they can engage in a sophisticated team-teaching arrangement requiring the amalgamation of separate classes, a large block of instructional time, common planning periods, etc. However, the necessary prerequisite for cooperative instruction of any kind is teachers thinking together and reaching out to one another from within their disciplines. A humanities faculty in a given school comes into being when teachers choose to consider themselves humanities teachers and agree to study, think, plan, and ultimately teach in an interdisciplinary mode. A humanities faculty can be a minority of a total faculty or it can encompass the whole of it. This framework encourages teachers in whatever number to start from where they are and work towards becoming humanities teachers and establishing humanities faculties. It is possible that in time most high schools in California will have humanities faculties and a humanities curriculum. The pioneers will have earned the gratitude of those to come.

CHAPTER II

PLANNING HUMANITIES PROGRAMS

Planning humanities programs for junior and senior high school takes time, care, and thought, which teachers, administrators, and students need in order to prepare themselves and their school for new kinds of teaching and learning. Any school attempting to introduce a humanities curriculum should understand that a full year of study and planning will almost certainly be required. During this crucial year, faculty seminars should be established in accordance with the inservice training recommendations in Part Eight. These groups must deal with the following basic concerns of every junior and senior high school:

- The most recent and reliable information about the nature of early and late adolescence
- The way in which the school functions to meet the needs of its own adolescent population
- A pedagogy really suited to these students
- The problem of departmentalization in the entire secondary curriculum

The faculty seminars must establish study topics and reading lists that will center on these schoolwide concerns. Thorough study of such books as the following, and others that the group may choose, is necessary before a humanities program like the one proposed in this framework can be adopted:

James Bryant Conant, Slums and Suburbs: A Commentary on Schools in the Metropolitan Area (New York: McGraw-Hill, 1960).

Robert J. Havighurst, Human Development and Education (New York: David McKay, 1953).

Glenn M. Blair and R. S. Jones, Psychology of Adolescence for Teachers (New York: Macmillan, 1964).

Sherman H. Frey, ed., Adolescent Behavior in School: Determinants and Outcomes (Chicago: Rand McNally, 1970).

By the end of the first semester of study, a Humanities Planning Committee for the school should have been selected, and small, interdisciplinary study and planning groups established. The Humanities Planning Committee is a permanent body composed of teachers with interdisciplinary interests. Members are selected for a minimum of two years, and their terms are staggered to assure continuity. The major responsibilities of the Committee are to:

- help develop an interdisciplinary humanities curriculum for the school
- help organize interdisciplinary humanities teaching throughout the school
- help humanities teams plan, review, and evaluate their courses
- assess the effect of the humanities curriculum on the students

Members of the committee will need time to meet with study groups, teams, individual teachers. They should reserve at least one-half day per month of inservice seminar time for this purpose. The small, interdisciplinary study groups plan classroom programs and courses. The size and flexibility of these groups allow them to deal with many topics. For example, they may study ways to:

- incorporate the industrial arts recommendations of the framework with the rest of the curriculum
- reorganize the body-education curriculum of the entire school
- replace some conventional methods of teaching English with methods recommended in the drama/language arts chapters of this framework
- extend education in music (and other arts) to every student in the school, not just the talented few

The work of the study groups may result in proposals for new courses, team-teaching, and flexible scheduling. Members of these groups may themselves become members of humanities teams or teach individual courses that implement the proposals.

The creation of an interdisciplinary program requires that teachers and administrators act as curriculum developers. Planning at the classroom and school level determines whether or not humanities programs will succeed.[1] It must be done by the people who will do the teaching, must begin long before a program gets under way, and must be maintained on a regular basis from year to year. Curriculum specialists and administrators can offer valuable assistance in developing humanities courses, but the basic planning must be accomplished by the teachers themselves. They should be given clear responsibility for this task and have the power to define content, teaching goals, student needs, and their own roles as teachers.

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[1] This is the urgent message that virtually all teachers interested in the humanities have conveyed to the Framework Committee.

The school schedule should be organized so that all teachers will have adequate and regular time for the group and individual planning that is necessary for good teaching of any kind to occur, and absolutely vital for interdisciplinary humanities programs. At least two hours a week should be scheduled for every teacher who is involved in planning humanities programs. Such planning time is in addition to the regular daily planning period that most secondary teachers are allotted. A common planning period is indispensable for the team that is teaching interdisciplinary programs or courses.

For practical reasons, a humanities planning group must be small. Large groups tend to divide into blocs and make volatile issues of matters that could be discussed constructively in a smaller group. Probably no more than six people can plan a program or course effectively, though they will be consulting other faculty members, curriculum specialists, students, parents, and members of the community. When the planners meet, they will have to consider questions like the following:

- Are the educational philosophy and the teaching styles of the planners compatible? For example, to what extent should they try to change student attitudes and values? What is their grading philosophy? What should their personal relationships be?

- Can the planners speak frankly with one another? Does it seem likely that they will be able to work effectively together?

- Can the members agree to examine their own and each other's teaching, seeking to understand the reasons for successes as well as mistakes?

- How much personal time, including outside study and preparation, is each member of the group able to contribute to the humanities program?

- Does every member of the group believe that his or her discipline can fit into a humanities course or program? Do members of the group think that their disciplines may be diminished or improperly taught in the interdisciplinary plan contemplated by the group?

- How much time is required for the work being planned and in what blocks or modules should it be scheduled?

- How complex will the interdisciplinary relationships be? How many teachers from how many fields will be required to do a good job?

For a humanities program that will be offered in September, planning should begin not later than the preceding January. Meeting weekly, the planning team should have a proposal ready for the Humanities Committee by April. After a month of review and revision, a set of descriptions should be ready. During the summer, teachers can meet to plan further, gather materials, or do background study. When the program goes into action, the planners will continue to meet regularly to evaluate and modify it as student needs and other considerations suggest.

Students should be informed about the nature of interdisciplinary programs in which they will take part. They should know what they are expected to learn, how they are expected to learn it, and why. Insofar as practicable, students should help plan humanities courses. The simplest way is to ask them what they think about the program, once it gets under way. Students who have taken the course previously can tell planners what's wrong and right about it. Those who will be taking a course for the first time can give suggestions once they know what the teachers will be doing. Teachers must review every piece of testimony from students with care to determine not only what students have said but also what their comments mean. Students may ask for things they don't really want, but their requests may reflect a serious concern which their teachers should help them articulate. Students who participate in the planning groups cannot, of course, speak for all students. The group must take pains to discuss its plans with many other students and to solicit broad response and help. No matter how students are involved in the planning process, teachers should be careful to tell them explicitly who makes final decisions, so that they will not be misled about or disillusioned with their role in planning. In the process of planning, the group should keep in mind practical matters such as these:

- Does the program have the full support of the administration and can that support be expected to continue beyond the first semester? Does the administration understand the organization and aims of the program?

- Are there suitable rooms in which students can carry out planned activities?

- Are activities planned that may be controversial or may bring students and teachers into conflict with some considerable part of the community? If so, planners had better confer with those involved and with parents to make sure that what they are doing will not be misinterpreted or become an occasion for bitter debate.

- Does the program require any special equipment, supplies, or resources that the school cannot provide? If so, where will the school find them?

- Will the program involve extraordinary expenditures that go beyond the budget of the school?

- Are funds budgeted and arrangements made for field trips and outside speakers or performers?

The eventual product of the planning committee should be published in order that parents, students, and others may see what the plan is like. The following items are among those which should be contained in the written description:

- Organizing principles and structures of the program, including limits to the study

- Subject matter from the disciplines that will be featured and the kinds of activities that will be involved. If students are writing, what will distinguish their writing from that in a so-called "composition" course? Will students be painting, studying art history, learning algebra, listening to or performing music, dealing with statistics?

- Reading lists and other instructional resources

- Place of the program in the school's humanities curriculum

- Scheduled meeting hours and duration of periods

- Responsibilities of the cooperating teachers

- Advantages for students taking part in the program[1]

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[1] The more detailed this information is, the more useful it will be for parents, administrators, and students. Administrators, for example, may have to use a humanities course description to determine the kinds of credit to give students for graduation, job recommendations, college admission, or transfer.

CHAPTER III

ORGANIZING, SCHEDULING, AND STAFFING HUMANITIES PROGRAMS

Organizing

The Education Code of the State of California imposes only minimum requirements and standards on educational programming and places major responsibility for educational development on local districts. The provisions of the Code as well as its spirit are favorable to a broad and humane education.[1] Local school boards and administrators have all the authority they need to establish interdisciplinary arts and humanities programs in their schools. Communities can and must see to it that all students in junior and senior high school have a full humanities curriculum whether they intend to go to college or enter the world of work, or both, as is often the case.

The accompanying charts have been prepared in order to show the variety, depth, and concentration that students will find in a humanities program. Charts 1 and 2 offer an example of how, on the basis of a seven-period day, it is possible for a student to concentrate on a subject field from grades seven through twelve, devoting ten to twelve semesters to it. The field of interest can be in the liberal arts, fine arts, science, mathematics, household arts, industrial arts, business education, or body education. In this example, the student's chosen field is the visual and tactile arts. While concentrating on art, he or she can satisfy the admission requirements of the University of California and achieve clerical skills, knowledge of household and family management, and an acquaintance with music, drama, and film. This shows that intensive study in one field can be complemented by work taken in a number of others.

The program illustrated in the charts could contain the following kinds of activities. In grade seven the first semester in the social sciences, for example, can be devoted to an examination of the reasons why in the seventeenth and eighteenth centuries many Europeans made decisions to leave their homelands and go to the New World. The language arts teachers, consulting with social sciences teachers, can choose literature that tells the personal stories of some of these people. This category can be expanded to include literature about émigrés in any time or place, or about people who strike off into the unknown in an intellectual or psychological sense. In the eighth grade there can be an opportunity for social science and language arts teachers to team up for a year's concentration on American studies. The team will call upon the music and art teachers to make contributions from their specialties. The drama teacher, who will be viewing the program from the vantage point of drama and language, can provide opportunities for improvising, playmaking, and playwriting in the setting chosen for special attention.

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[1] The part of the Code known as the George Miller, Jr. Education Act of 1968 is historic for education in California. It returns responsibility for curriculum and instruction to the local districts.

In grades 9 through 11 the student in this example can study Spanish in a context that incorporates sociology, history, and literature-in-translation. The Spanish teacher can teach linguistic aspects of cultural understanding while the social science teacher deals with customs, family patterns, and the like. In ninth and tenth grade the student can take a semester of Spanish cooking in the household arts department. In the art history class in tenth grade, the student can do an individual project on Latin-American art and architecture, while the music appreciation class in eleventh grade can feature Spanish music.

Readers are again cautioned to look upon these charts as examples, not prescriptions. They attempt to show how one use of time can bring together academic, vocational, and general education. These examples are not being offered to recommend a five-day week or a seven-period day. Nor do they assume that every student will be aiming for the University of California. The point is that under existing state and local regulations, twelve semesters (60 units) can be taken between grades 7 and 12 in any subject field (vocational, academic, or arts). At the same time, significant course work can be taken in the liberal, fine, and vocational arts, mathematics, and science.

If a student does not want to take the additional coursework in foreign language, science, and mathematics generally required for university admission, then he or she can take sixty units in body education, for example, or in business or in the industrial arts. Along with this concentration, a student can take all the music, art, and other subjects included in the college preparatory schedule.

CHART 1

HUMANITIES PROGRAM WITH ART EMPHASIS
GRADES 7-12

Level		Subject													
Grade	Semester	Art	Music	Drama	Language Arts	Foreign Language	Social Sciences	Science	Math.	Hsehold. Arts	Industrial Arts	Business Education	Body Education	Other	Total
7	1st	5	5		5		5		5	5			5		35
	2nd	5, 5	5		5			5		5			5		35
8	1st	5	5	5			5	5	5				5		35
	2nd	5	5	5	5				5		5		5		35
9	1st	5		5		(5)*	(5)*		(5)			5	5		35
	2nd	5				(5)*	(5)*		(5)	5*			5	5a	35
10	1st	(5)			(5)*	(5)*		(5)	(5)		5		5		35
	2nd	(5)*			(5)	(5)*	(5)*	(5)	(5)				5		35
11	1st	(5)			(5)	(5)*	(5)*				5		5	5b	35
	2nd	5	5*		(5)	(5) *				(5)	5		5		35
12	1st	(5)		(5)			(5)			(5)		5	5	5c	35
	2nd	5		(5)			(5)	5				5	5	5c	35
Total		65	25	25	35	30	40	25	35	25	20	15	60	20	420

Notes:

An asterisk denotes Cultural Studies Cluster. Arts and humanities courses that relate in content to a cultural area or tradition can be grouped within and between subjects over several semesters or years. Such grouping makes it possible for students to study a culture in depth, and enables teachers to engage in parallel or other kinds of interdisciplinary teaching. In the above example, courses marked with an asterisk deal directly with Latin-American language and literature or are organized so that parts of them can be devoted to Latin-American studies.

Parentheses denote University of California requirements. Courses in parentheses satisfy the 15 units (each unit is a year's work) of "required" and "elective" courses for admission to the University of California. Other courses in this program can also be used for admission credit. (See University of California Undergraduate Admissions Circular 1974-75, "Admission as a Freshman," pp. 8-11.)

[a] Driver Education.

[b] Problem Solving.

[c] Inside or Outside Work Experience.

CHART 2

SEQUENCE OF COURSES IN A HUMANITIES PROGRAM WITH AN ART EMPHASIS, GRADES 7-12

Subject	Grade	Semester(s)	Course Title and Description
Art	7	1st-2nd	Processes of Art
		2nd	Ceramics and Sculpture
	8	1st	Ceramics and Sculpture (continuation)
		2nd	Personal Design
	9	1st	Environmental Design
		2nd	Drawing
	10	1st	Architectural Drawing (Industrial Arts Department
		1st-2nd	Art History: Major European Traditions; (taught in relation to European history; credit offered in either art or social science; 2nd semester project in Latin-American art or architecture possible)
	11	1st	Individual Art Study: drawing and painting—life, portrait, landscapes, abstractions
		2nd	Photography
		2nd	Woodworking (Industrial Arts Department)
	12	1st	Individual Art Study: drawing and painting (continued)
		2nd	Filmmaking
		2nd	Woodworking (continuation) (Industrial Arts Dept.)
Music	7	1st	Beginning Glee
		2nd	Chorus
	8	1st	Folk Guitar A Capella Choir
	11	2nd	Music of Nations and Peoples: Spanish, Slavic, Germanic, Asian, African, etc.
Drama	8	1st-2nd	Originating and Performing—sensory and emotiona awareness, rhythm and movement, pantomim improvisation, play-making
	9	1st	Individual and small-group writing, reading, and acting

Chart 2 – (continued)

Subject	Grade	Semester(s)	Course Title and Description
	12	1st-2nd	Drama as literature: reading, interpreting, playing parts, and attending plays
Social Sciences	7	1st	European Backgrounds of American Immigration
	8	1st	American Revolutionary Period
	9	1st*	Latin-American Family and Society
		2nd *	Governments and Politics of the Americas (U.S., Canada, and selected Latin-American countries)
	10	2nd*	Recent Latin-American Political and Cultural History
	11	1st*	Latin-American Culture in the United States
	12	1st-2nd	History of American Society Since the Civil War
Foreign Language	9	1st-2nd*	Spanish I
	10	1st-2nd*	Spanish II
	11	1st-2nd*	Spanish III
Language Arts	7	1st-2nd	Humanities English Program-organic relationship of speaking, listening, reading, writing, and acting
	8	2nd	Literature from and about the American Revolutionary Period
	10	1st*	Latin-American Literature in Translation
		2nd	Writing Workshops: reading and writing literature in several genres; some interrelationships with social science topics
	11	1st-2nd	
Household Arts	7	1st-2nd	Household arts and personal development-investigate changing roles of male and female with respect to the arts, crafts, and tasks of the home; developmental characteristics of adolescents; attitudes toward self and others
	9	2nd*	Ethnic Cooking-Spanish or other
	11	2nd	Home and Family Management—sex and gender roles of men and women; economics of the home; nutrition and health; child rearing
	12	1st	

Chart 2 - (continued)

Subject	Grade	Semester(s)	Course Title and Description
Industrial Arts	8	2nd	General Shop
	10	1st	Architectural Drawing
	11	2nd	Woodworking
	12	2nd	Woodworking (continuation)
Business Education	9	1st	Personal Typing
	11	1st	Office Typing and/or Note-Taking
	12	1st-2nd	Typing, office practices, and business machines
Mathematics	7	1st	Arith. techniques (correlation with science)
	8	1st-2nd	Mathematical techniques (correlation with science)
	9	1st-2nd	Algebra I
	10	1st-2nd	Geometry I
Science	7	2nd	Natural Sciences
	8	1st	Natural Sciences
	10	1st-2nd	Lab. Sciences: biology, chemistry, physics, etc.
	12	2nd	Seminar: Study of scientific and non-scientific world views (credit offered in sci. or phil.
Body Education	7-12	every semester	Activities combining physical, aesthetic, scientific, and kinesthetic education
Other	11	1st	Problem Solving - philosophical and psychological methods of examining personal, ethical, and social problems
	12	1st-2nd	Inside Work Experience - typing, clerical, or other kinds of jobs available in the school offices - or Outside Work Experience

*These courses form a cluster dealing with Latin-American culture. Teachers can correlate some of the topics but teach the courses separately, or establish closer interdisciplinary relationships through exchange teaching or team teaching. There are many ways of relating Latin-American cultural studies: for some examples, see the interdisciplinary topic "Maize" in Part Seven.

Readers will have noticed that the headings under the social sciences on p. 271 are not the same as the topics that are used as examples in the social sciences chapters in Parts Five and Six. The topics on p. 271 are meant to be general examples only; they are not correlated with the social sciences curriculum outlined in Parts Five and Six.

Scheduling

No one type of flexible organization can be said to be most suitable for humanities education, but absence of flexibility in the schedule makes the humanities program impossible. Teachers and administrators must decide what kinds of time-and-content organization best serve students as individuals and in small and large groups. Current schemes of organization and scheduling have advantages and disadvantages for humanities programs. The school-within-a-school scheme allows the student body to be divided into small "schools" or "houses" in which students and teachers stay together from entrance until graduation. The faculty can revise the curriculum frequently as circumstances and student needs suggest, and older and younger students can be brought together for instruction without regard to grade levels. Unless strong coordination exists among the schools within this scheme, the quality of education will vary considerably within the same building.[1]

The principal and faculty of one high school worked out a scheme whereby on the basis of a regular five-day school week, teachers in each department teach four days and have one non-teaching day. Students, however, have five days of classes. One department agrees to have students meet in different periods and be with different classmates during the four teaching days. Other departments meet these students during the same periods on every teaching day. Because class periods are longer, students receive the regular amount of instructional time per week. The advantages of this plan are that teachers have a full non-teaching day during which they can do curriculum work, tutor students, take field trips, and hold conferences. The day is not used for routine classroom work; teachers retain their regular planning periods on teaching days. Students like the plan because they do not study every subject five days in a row; they have more time to meet individually with teachers; and they can elect more subjects. One disadvantage is that students who do not elect an additional course will have an extra study hall every day. Such a method as this creates the planning time that is so necessary for humanities programs to succeed and makes time available for holding seminars and other small-group activities. This type of arrangement should be experimented with to determine how well it accommodates block-time scheduling of one or more subjects during teaching days.[2]

Modular scheduling increases the number of time units available within the school day and varies the length of these units, according to need. For example, studio art may require more practice time than typing, and different students have different needs for independent study, work outside of school, and electives. A large school population can be scheduled into large-group, small-group, and individual programs with relative ease, and the range of course offerings can be greatly expanded.[1]

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[1] "Letting Reading Make Sense," Andreas P. Lehner, Journal of Reading, October, 1968. This is an account of individual-interest reading programs in the school-within-a-school organization of Meadowbrook Junior High School, Newton Center, Mass.

[2] Details of the plan can be obtained from Max W. Templeton, Principal, Altmar Parish-Williamstown Middle-High School, Parish, New York 13131.

So that the modular schedule does not itself become rigid, the Humanities Planning Committee must review it at least once a year and recommend revisions when necessary. It must also recommend policies with respect to unscheduled time for students, and students should have a voice in determining them. Faculty and students will have to decide how unscheduled time will be used, how it will be supervised, how "open" or "closed" campus policies affect unscheduled time, and the like. They will have to plan the use and supervision of school facilities during unscheduled time: library, audio-visual center, laboratories, arts and humanities centers, gymnasium, shops, etc. The advantages of flexibility in a modular schedule can be ruined by unplanned and wrong use of "open" periods. Parents need to be reassured that students are profitably occupied.

Another pattern— block-time scheduling— is useful for departments, or for groups of teachers within departments, who are starting out on humanities or interdisciplinary programs. It has the advantage that the whole-school schedule does not need to be altered; however, problems arise (not insoluble) in arranging blocked and non-blocked classes in the central schedule. Some of the things that teachers can do in a two-hour block are, for example:

. Teach English and social science to the same group of students

. Exchange classes with a teacher who has a parallel block

. Team-teach with two or more teachers who have parallel blocks

. Teach a humanities course for two hours on Monday and two hours on Wednesday

As a means of illustrating the degree of flexibility that can be achieved, the seven-periods-a-day, five-days-a-week pattern used above to illustrate how humanities programs fit into the curriculum, is recast into a block schedule and a modular schedule in charts 3 and 4 below. Readers must keep in mind that the charts presented in this chapter are examples of student schedules. Teacher schedules would show, among other things, that planning time must be an integral part of any scheme for organizing instructional time. It is assumed that teachers in the departments involved in the interdisciplinary programs suggested in these charts will have common planning periods of adequate number and duration.[1]

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[1] Jonas Salk Intermediate School, San Juan Unified School District, Sacramento, California, is a good example of a successful flexible modular scheduling program. It was developed during 1970-71, without additional cost to the district, under the leadership of the principal, Frank R. Evers, and with the cooperation of the staff and the help of parent volunteers. An observer can see that the goals of the scheduling program are being met: less academic pressure on students, individualization and expansion of the instructional program, more efficient use of instructional time, and supervised study for students who need it.

Staffing

A humanities program in grades 7-12 requires teachers who are broadly trained in the arts and specially trained in one or more of the subjects covered by this framework.[2] Secondary teachers who want to form a humanities faculty must understand a principle more easily practiced by elementary teachers because of the self-contained organization of the elementary school. The arts and sciences must be incorporated in every curriculum. In time, all teachers should be making use of the arts in much the same way as kindergarten teachers do. Teachers with humanities majors will have been trained to do this; others can learn.

Every school, no matter what its size, must have specially trained general teachers in music, the visual and tactile arts, body education, drama and the language arts, the household arts, and the industrial arts. These "general arts" teachers will be able to help their colleagues in the separate disciplines to make use of the arts in those disciplines. The general arts teachers will also serve on humanities teams as resource persons. They will, of course, regularly teach classes in the arts for the general school population. In addition to general arts teachers, there must be performing arts teachers sufficient in numbers and adequately trained to meet the recommendations of the Art, Music, and Drama/Theater Frameworks.

It is impossible to have interdisciplinary humanities education without the kind of staffing recommended here. A school that is moving toward a humanities curriculum must add general and performing arts teachers to its staff. It cannot expect everything to be achieved through inservice training of the existing faculty. In time, every junior and senior high school undertaking a humanities program should adopt the following staffing formula:

1. There shall be on every staff at least one "general arts" teacher in music, the visual and tactile arts, body education, drama and the language arts, the industrial arts, and the household arts.

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[1] Charts 3 and 4 are printed at the end of the chapter.

[2] See Part Eight, Section II.

2. In addition, there shall be on every staff enough performing arts teachers to meet the recommendations of the art, music, and drama/theater frameworks.

3. Hiring policies should be brought into line with the formula. No school shall add any classroom teachers to the "regular" or customary departmental staff positions until it has a general arts teacher in every category listed under point 1 above. This means that a small school would have one teacher in every general and performing arts category, a minimum total of two teachers for every one of these categories. Large schools would have to work out a numerical ratio between the general arts teachers and the school population. The ratio in each category might be based on that suggested in the music framework, one to every 600.

School boards must adopt the policy that no part of the curriculum can be sacrificed to another part through unbalanced cutting of staff. In time of financial crisis, staff should be reduced on a proportional, not a selective, basis. The proportion should confirm the staffing formula above. This means that no school shall ever be without its general and performing arts teachers, any more than it would be without its so-called regular teachers. It should be remembered that curricular offerings and staffing are matters close to the professional and economic interests of teachers. They have already become matters for negotiation. When teachers, administrators, and school boards agree on the need for interdisciplinary humanities education, then negotiations on curriculum and staffing can be carried out in accord with the recommendations of this framework.

CHART 3

HUMANITIES PROGRAM WITH ART EMPHASIS, GRADES 7-12
BLOCK SCHEDULE, GRADE 8, FIRST SEMESTER

Period	Monday	Tuesday	Wednesday	Thursday	Friday
8:30- 9:10 1	Mathematics	Mathematics	Mathematics	Mathematics	Math.
9:15- 9:55 2	Amer. Rev. Period	Art	Amer. Rev.	Amer. Rev.	Art
9:55-10:10	Recess	Recess	Recess	Recess	Recess
10:10- 10:50 3	Amer. Rev.	Art	Amer. Rev.	Art	Art
10:55- 11:35 4	Drama	Drama	Drama	Science	Drama
11:35-12:15	Lunch	Lunch	Lunch	Lunch	Lunch
12:15- 12:55 5	Science	Body Educ.	Science	Body Educ.	Drama
1:00- 1:40 6	Body Educ.	Body Educ.	Science	Body Educ.	Science
2:00- 2:40 7	Folk Guitar	Guitar	Guitar	Guitar	Guitar

Notes:

Length of block periods: While block periods do not occur more than twice a week in any subject, eighty minutes is a long time for early adolescents to concentrate on one subject. In block periods, adequate time should be allowed for preparation, clean-up, showers, etc. Rest periods should be allowed, if needed, and individual study time permitted, as well as time for planning group and individual projects. Block-time classes must be organized for a balance between physical activity on the one hand and reading, discussion, and desk work on the other. As usual, the kindergarten model offers possibilities.

Team Teaching: One of the arrangements possible in this example is for a social science and a language arts teacher to work together. During the first semester of eighth grade, history and literature can be combined in suitable proportions. In both semesters, the teachers would share the task of bringing into the coursework the art, music, architecture, crafts, amusements, foods, and customs of the historical era. Art, music, drama, and shop teachers on the staff could help them.

Block and Modular Scheduling: Although the example of a Humanities Program with Art Emphasis shows block scheduling for Grade 8 and modular scheduling for Grade 10, that does not mean that these types apply better to one grade level than another. The charts suggest flexible arrangement of time. The keynote is flexibility. Any scheduling plan that achieves flexibility and provides for a broad humanities program should be considered.

CHART 4

HUMANITIES PROGRAM WITH ART EMPHASIS, GRADES 7-12
MODULAR SCHEDULE, GRADE 10, SECOND SEMESTER

Modules	Monday	Tuesday	Wednesday	Thursday	Friday
8:30 1	Foreign Language	Math	Art History*	Sci. Lab.	Drama/ Lang. Arts
8:50 2	Drama-Lang. Arts	"	"	"	"
9:10 3	"	Drama-Lang. Arts	Drama-Lang. Arts	"	Math
9:30 4	"	"	"	"	"
9:50-10:00	Recess	Recess	Recess	Recess	Recess
10:00 5	Body Educ.	Lat-Amer. Pol & Cult. Hist.*	Open	Open	L.-A. Pol. & Cult. Hist.*
10:20 6	"	"	Body Educ.	L-A. Pol & Cult. Hist.*	"
10:40 7	"	Lang. Lab.	"	"	"
11:00 8	Spanish II*	Art Hist.*	Spanish II*	Spanish II*	Spanish II*
11:20 9	"	"	"	"	"
11:40 10	Lunch	Lunch	Lunch	Lunch	Lunch
12:00 11	"	"	"	"	"
12:20 12	Sci. Lab.	Sci. Lab.	Lang. Lab.	Art Hist.*	Art Hist.*
12:40 13	"	"	L-A Pol. & Cult. Hist.	"	"
1:00 14	"	"	"	"	Open
1:20-1:30	Recess	Recess	Recess	Recess	Recess
1:30 15	Open	Body Educ.	Open	Open	Open
1:50 16	Math	"	Math	Math	Body Educ.
2:10 17	"	"	"	"	"

*

Latin American Cultural Studies. In this schedule, the social science, foreign language, and art departments can organize interdisciplinary arrangements that include team-teaching, large-group presentations, small-group seminars, and independent study. Thursday and Friday could be thought of as a block of time running from modules 5 through 14 in which students could freely move among Latin-American Political and Cultural History, Spanish II, and Art History. These subjects could be pursued separately, if desired, on Monday, Tuesday, and Wednesday. An interdisciplinary topic for this constellation could be developed. Spanish could become the major language used for reading, discussing, and preparing projects; and in schools with bilingual-bicultural programs, the possibilities are greatly extended. (See A Framework for Bilingual-Bicultural Education, California State Department of Education, Sacramento, 1973.)

PART FIVE
Junior High School

CHAPTER I

GENERAL RECOMMENDATIONS AND GOALS

When junior high school faculties want to become humanities faculties, they must undertake a serious study of adolescence. One of the matters that must engage their attention is the physical and emotional growth of early teenagers, a topic referred to again and again in this section of the framework.[1] Students who have had body education, language arts, music, and other subjects in the humanities curriculum of the elementary school will look upon the differences among people as something natural and interesting. But those coming from schools that do not have this kind of curriculum will need time to learn more about human development and become freer in their attitudes toward their own physical and emotional natures.

Students arriving in junior high school show great disparity in growth patterns. For example, girls grow as much as three inches a year between the ages of nine and twelve, while boys do not begin their growth spurt until around thirteen years. By fourteen, many girls have almost reached their full height; many boys reach theirs around sixteen. Puberty begins for many girls at about eleven years of age; in boys, onset is most common at thirteen or fourteen. In a given group of thirteen-year-old boys, the tallest may be taller than an average seventeen-year-old and the shortest shorter than an average nine-year-old.[2] The emotional life of early adolescents also undergoes a marked change. Inwardly, they feel pushed and pulled in different directions. Their emotional state at this time may be described as moody one moment, laughing the next; easily hurt but casually able to hurt others; wanting friendships, but not yet knowing what a stable base for friendship is; aggressive, antagonistic, impudent, warm, friendly, sensitive, rude, apologetic, ingratiating, unfeeling , remorseful, easily moved to sympathy when others are hurt or unfairly dealt with, idealistic, and at times surprisingly worldly-wise.

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[1] See Chapters II, III, V, and X.

[2] See Handbook for Junior High School Education in California (Sacramento: California State Department of Education, 1969), pp. 16 ff, for a good summary of characteristics of early adolescent behavior and growth.

During the later elementary grades, many children have begun to draw together in secret clubs, informal gangs, and cliques; this tendency accelerates in junior high school. The peer group exerts a direct and powerful influence on early adolescents, and the authority of equals becomes as important as that of superiors. By eighth grade, students openly flout and test adult authority. It is a time of verbal challenge to see how far the behavior of adults can be influenced and the approval of peers gained. Yet when early adolescents choose to antagonize or disregard adults, they do not really want to be rejected by them. They need the reassurance that adults are friends and leaders, and that they will set safe boundaries for behavioral exploration.

In the elementary sections of this framework, activities are suggested that lead boys and girls to become confident of themselves as persons without being type-cast into artificial gender roles. In later elementary and junior high school, it is even more important that children learn to understand and accept their masculine and feminine selves, especially the physical and psychological developments of puberty. However, the roles that men and women were formerly expected to assume without question are now being redefined. In the social, political, and economic spheres, women are pressing for equality with men. Many occupations once reserved only for men are now being opened to women. The responsibilities of marriage, housekeeping, and child rearing are coming to be seen as shared obligations, with masculine and feminine, wife and husband, mother and father roles often interchanged and combined. An interdisciplinary humanities curriculum must enable early adolescents to investigate these changes in the status of men and women in our society, so that every boy and girl can better define his or her own place in it.

Teachers of young adolescents must possess the qualities that mark all good teachers— strength of character, confidence, a sense of themselves as adult men and women, patience, firmness, humor, pedagogical skill, and broad knowledge— but they perhaps need some of them more than teachers at other levels do. They must establish friendly, firm, and secure relationships with their students; they must carry their adult role with steadiness and strength, but be able to make allowances and change tactics. They may not ridicule early teenagers, embarrass them in front of their classmates, use methods of control with them that are meant for children, frustrate them with endless rules and regulations, invite them to rebellion in order to demonstrate authority, condescend to them, or treat them unfairly. Teachers must work with teenagers to develop mutually agreed-upon standards of conduct and politeness. They must speak to young people with genuine politeness— not sarcastically, harshly, or crudely.[1] (This does not mean that teachers should not show annoyance and anger when they sincerely feel them, so long as they do not intend to do psychological harm to a student.) Teachers must have considerable theoretical and practical knowledge of the development of eleven-to-fifteen-year-olds, and they must be secure in their knowledge of subject matter and pedagogy, so that they can concentrate on adapting instruction to fit the varying needs of individuals and groups.

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[1] One thing the humanities faculty should do right away is ask the staff to stop referring to young people as "kids" and start calling them students. This form of address is condescending and impolite; it is a habit of speech that teachers and other adults constantly use and never examine.

The recommendation has been made in this framework that teachers in junior and senior high schools exchange positions for a semester or a year.[1] The same suggestion applies to later elementary and junior high school teachers. The faculty of a junior high school should combine the subject-matter specialization of senior high school and the self-contained philosophy of elementary school. Junior high school should not be thought of as a temporary station for teachers aspiring to go on to senior high school, or a promotional step for later elementary teachers. The best situation would be a planned, continuous cycling of teachers through later elementary, junior high, and senior high school.

Early adolescents are so deeply absorbed in their personal lives that teachers can easily assume they are not interested in learning. While their ability to learn is complicated by the changes taking place in them, they have great capacity for learning, and there are many occasions when they are eager and enthusiastic learners. Some teachers and parents hold the view that if children have not learned the "fundamentals" by the time they reach junior high school, they will not learn them at all. This view seems to be supported by some educational theories that fix the time of maximum learning in children at the pre-school or early elementary level. But there is no scientific certainty about how and when human beings learn best. Humanities faculties should keep abreast of current research and opinions about teaching and learning, and they should also consult teachers who have successfully taught adolescents. There are some in every school, and they have much to tell their colleagues. Junior high school teachers must ascertain the conditions that enable students to do their best work.[2]

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[1] See Part Four, Chapter II.

[2] A recent report by the Stanford Research Institute states that adolescence – not early childhood – may be the best time for intellectual development. The latest research portrays early adolescence (between ages 10 and 14) "as an extremely fruitful time for academic learning. It is a time when the child finally approaches the full development of his intellectual capacity and, in addition, is capable for the first time of making independent and reasoned decisions. . . ." The new view is that "intelligence is not a static, locked-in ability with which individuals are born and which changes little over time. Rather, intelligence is a set of abilities which develops over a long period of time and which changes its basic nature as it develops." The report attacks the practice of concentrating federal, state, and local funds on elementary children to the exclusion and detriment of junior high school youth. This report is cited and quoted in Jack McCurdy, "Research Puts New Emphasis on Teen-age Education," Los Angeles Times, February 17, 1974, Part II, p. 1.

Teachers also need to study the learning styles of early teenagers. Chronologies, paradigms, and systems that are laid out to be memorized and followed in detail often leave these students frustrated and bored. Yet they are intensely interested in ideas, issues, and people, and they like to talk about them; they become physically involved in arguing and giving opinions. In most schools they just do not get enough opportunity to discuss the way people think and behave, although they may be overwhelmed with requirements to write about these topics. All learning situations in junior high school should strike a balance between stationary work and work that permits physical movement, between manual and mental activity, and between abstract and concrete information. The Humanities Planning Committee and faculty study groups must be on guard to preserve this balance.

Early teenagers seldom learn in a straight-line, forward-step manner. They like to go down byways and move sideways through subjects, dwelling on certain topics and hurrying over others, and they are not at all concerned about "scope and sequence." In an interdisciplinary humanities curriculum, all students will be moving laterally as well as straight ahead. Parallel experiences in several subjects are just as important as cumulative and sequential experiences in a few. Students should have the feeling that they can pause and contemplate as well as look ahead and reach out. Such pausing and expanding builds confidence and eventually increases knowledge.[1] Therefore, teachers must always seek to establish relationships among topics and subject matters, work together to make these connections clear, and guide their students in discovering further relationships.

When teachers understand the value of interdisciplinary education, and plan a good program together, they frequently assume that their students understand it as well as they do. But students are not likely to learn in any situation unless teachers tell them ahead of time what is proposed and how the class and the teachers together will go about reaching the desired goals. It is all too often taken for granted that the students know what is going to happen because the teachers do, or because textbook writers, for example, have placed one chapter after another in a certain order. The truth is, the connections can only be maintained when teachers and students understand the pedagogy underlying a given project. Teachers should therefore practice candor with students and take them through a series of explanations something like the following:

- Tell them they are going to be learning things from several viewpoints and subject matters bearing on a given project or topic. Repeat this fact in various contexts while the study is under way.

- Help them understand the meaning of the term relationships and encourage them to look for relationships and talk about them as they are discovered.

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[1] See the interesting point about "plateau" periods in adolescent intellectual development in Handbook, pp. 17-18.

- In parallel-teaching situations, introduce your students to the teachers with whom you have planned the project. Refer as often as appropriate to those teachers' subjects, pointing out connections and suggesting that students carry questions between one class and the other.

- When teachers are in a team-teaching situation, they must stop frequently in the program and see what they think their students are learning. Then the teachers must pay attention to what their students have told them; they must be willing to make changes in the program, if necessary, or to extend a promising line of inquiry if the students have become interested in it.

- In all activities at all levels, involve students in planning and evaluating, especially the latter.

Even when good relations have been established between the humanities faculty and students, the faculty will nevertheless have to deal with a number of problems that always seem to need attention in junior high schools. First, time is not used properly. These young people— by no means physically mature— are frequently forced to endure fifty-five to sixty-minute class periods in an inflexible seven- or eight-period day, with hardly enough time to change classes, let alone associate with their classmates. In addition, they must often endure after-school detention and other excessive penalties for small infractions of the rules. (Many administrators are almost obsessed with keeping records of tardiness and punishing it.) The students are expected to perform demanding tasks for long periods of time and to sit still while doing them. They are frequently saddled with inordinate amounts of homework of a tedious nature— many math problems, pages of "thought questions" at the end of the chapter, long book reports, routine grammatical exercises, and endless ditto sheets. In addition to this daily regime, they eagerly participate in strenuous after-school activities (usually without regard to the fact that they tire easily because of their stage of physical growth). The school day in many junior high schools is longer than in elementary or high schools, and it is safe to say that more anxiety and tension are created by this misuse of time than by any other. Therefore, the humanities faculty must help organize the school day so that the physical limitations of adolescents are provided for. Students need variety in the daily schedule— desk work relieved by activity, class periods of varying length, adequate passing time between classes, and sufficient time to eat lunch, play, and rest.

Second, homework is a very serious problem in junior and senior high schools, and the comments here apply equally to both. With respect to the younger students, however, the problem is even more urgent, because homework often destroys their enthusiasm for learning before they get to senior high school. School districts in the United States might approach this problem in the way that some states in West Germany have. In the city-state of Hamburg, for example, guidelines regulating the amount and kind of homework have been issued for grades one to ten. They contain such provisions as these: homework cannot be given for punishment or disciplinary reasons; it cannot become routinized busy-work; and the amount assigned must be appropriate for the age of the students, the subject they are studying, and the time they have at their disposal after school to complete it. Teachers are not allowed to assign homework over the weekends.[1]

In American schools, teachers are the ones who control homework, and it is a "right" they jealously guard. There is usually no school policy for controlling or coordinating homework; few teachers attempt to regulate it voluntarily. Teachers and parents must recognize that excessive amounts of useless homework cause resentment against school itself. Because junior high schools are sometimes staffed with teachers who think that their overriding duty is to prepare students for academic studies in high school and college, junior high school students often receive more homework than those in senior high school. This practice is antithetical to humane education anywhere, and it should be stopped.

How do adolescents learn to cherish a private inner life? This is the third question that the humanities faculty must address itself to. Adolescents crave peer-group approval, yet they want to be proud of their private selves. Teachers can help them toward this goal by encouraging them to read, listen, look, and reflect. The arts provide one of the best means for early adolescents to discover unknown talents and develop inner confidence. Therefore, it is imperative that the arts should be taught in such a way that everyone can succeed in one or more of them. The arts are both private and public: they nourish the inner life, they often require cooperative effort, and they allow people to get out of themselves, because in one way or another, all the arts are expressive.

It is as necessary to have attractive environments for learning in junior high schools as in the elementary grades. Children do not suddenly outgrow their need for beauty. Therefore, junior high school teachers must persuade administrators and parents that pleasing colors, attractive decorations, comfortable furniture, and the like have a beneficial effect on learning. They must convince these adults that young people will protect their classrooms and schools if they have an aesthetic and moral investment in them. Everyone is familiar with the drab, square rooms where desks are ordered in straight rows, where the walls have nothing on them but fire-drill regulations, and where the bulletin boards exhibit a few pathetic pictures placed there by teachers at the beginning of the year and then forgotten. Yet the living and working accommodations of most adult Americans reflect some desire to create pleasant surroundings; only in our schools do we seem to think that decoration is unnecessary. Many junior high schools simply look like a conspiracy to ignore the life of the senses.

One way to improve the appearance of a classroom is to let students design a suitable learning environment for themselves. There is only one pre-condition:

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[1] "Hamburg is Talking About a Break for Kids," San Francisco Chronicle, August 17, 1973.

teachers must be ready to act upon recommendations of the students. An experiment along these lines was conducted in a ninth-grade class in Euclidean geometry. The class first discussed at some length what they thought was wrong with most of the classrooms they had seen in their school careers. They decided that most were not conducive to learning. Further, the students saw that when people are left to themselves they study informally and in the manner most comfortable to them. They verified this hypothesis in their homes, in libraries, and in offices. Nowhere, except in school, did they find people trying to study in uncomfortable furniture arranged in rows. They also noted that desks-in-a-row prevent eye contact with the teacher and draw attention to the backs of other students' heads rather than to what the teacher is doing or saying.

After much discussion, the class said that it wanted to remove desks and furnish the room with lounge chairs, sofas, pillows, rugs, and other such items. They notified their parents and began to bring in discarded, unwanted, and donated furnishings. The students decided that the furniture should circle the room so that everyone could see everyone else. They reluctantly allowed the teacher's desk to stay, but they pushed it into a corner. To replace desk tops, many brought clipboards to class. They abolished assigned seating, and sat where they liked. This allowed them to do things that people in general like to do: sit in different places at different times, and sit near friends.

By the end of the semester, it was obvious to teachers and administrators, and to outside observers, that the students' attitudes toward their classroom and the subject they were studying had improved. A teacher who used the room following the geometry class agreed to accept the new arrangement, although he was dubious about the whole idea. However, by the end of the year he was enthusiastic about the change, and both teachers continued this arrangement the second year.[1]

Goals: What Students Can Expect from a Good Junior High School Program

- Doing, moving, discussing, building, touching, listening, looking, and learning more than is possible as junior high school education is conducted now

- A teaching staff trained in interdisciplinary humanities education, assisted by parents and other aides from the community, including professional people, skilled workers, high school and college students

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[1] This experiment in changing the classroom environment was conducted by Mr. Michael Still, teacher, De La Salle High School, Concord, California, during the 1969-70 school year.

- Sharing power with teachers and administrators to improve ways of living and working together in the school community
- Helping to change classrooms, buildings, and grounds into pleasant places to work and study
- Pursuing hobbies, developing interests, making acquaintances, and forming friendships
- Becoming more self-confident
- Understanding their emotions and directing them toward productive personal and social ends
- Practicing behaviors that are appropriate for our times and applicable to good human relations everywhere
- Speaking and being spoken to with civility
- Honoring the masculine and feminine qualities of both sexes
- Participating in a well-organized sports program that is an integral part of the body education curriculum
- Learning to play many sports well and a few of them very well
- Observing the physical and aesthetic qualities of bodily movement in sports, dance, drama, and other arts, and in the way people communicate with each other
- Expressing their feelings and ideas in a wide range of situations and by a variety of verbal and non-verbal means
- Taking part daily in well-conducted small-group discussions
- Reading and writing for pleasure at school and at home; thinking, speaking, and writing in an increasingly well-organized fashion
- Collecting books, records, and works of art for personal pleasure
- Using artistic and scientific skills every day
- Viewing the household arts as a humane subject
- Looking at the industrial arts and fine arts in new ways

- Expanding their knowledge of the formation and settlement of the western and eastern hemispheres and the development of cultures in those regions; applying the disciplines of the social sciences and the other humanities to this work
- Exercising their imaginations in all the symbolic systems open to them, such as mathematics, music, art, geography, dance, writing, and architectural drawing
- Continuing to enjoy learning

CHAPTER II

VISUAL AND TACTILE ARTS

Children who have gone through the elementary grades under a humanities curriculum will have had an enjoyable and productive time with the visual and tactile arts and will have learned so much that they will be eager to go on. Their expectations can be met by junior high schools having interdisciplinary, humanities programs. Provision will be made for those who have not had such an environment so that they can make up some of the lost time and enter fully into the art program.

Art is essential in the secondary years, both for its own sake and for its role in developing the visual perception students need in order to learn in other classes. It should not be practiced on the side by a talented few or be treated as a second-class subject, as if it did not "count" for college admission or had no connection with the students' daily lives. Young adolescents enjoy making things and exploring new art media; they need the arts as avenues of expression and as ways of giving form to their ideas and feelings.

As junior high students move through early adolescence, they will become more deliberate about what they do and learn:

> The child's imaginative activity is unconscious. The adult's imaginative activity in its effect is controlled. This change in the imaginative activity from the unconscious to critical awareness, signaled by physical changes in the body, is one of the most important characteristics of the crisis of adolescence.[1]

The process of becoming more self-conscious should lead students to more satisfying and adult learning. It may also cause some problems. Students may become so self-critical of their art productions that they are afraid to do anything they have not already mastered. For example, some students at this stage may assume that their drawing should be an "objective" rendering of

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[1] Viktor Lowenfield and W. Lambert Brittain, Creative Mental Growth, 4th Edition (New York: MacMillan, 1964), p. 215.

"reality." Unable to draw as well as they think they should, they may feel threatened by art and will never take another course in it. Early teenagers in particular are quite concerned about acquiring the power to render things as they really are, but at the same time, they begin to understand the nature of abstraction in art and want to make abstract drawings of their own. A balanced art program will give them the freedom and the breadth of instruction to satisfy both impulses.

Some students may also go through a period when their physical coordination is temporarily poor: there will be things their bodies simply cannot do well. Some may be able to deal with abstractions verbally but not visually; others may not be able to recall details or perceive differences in size, shape, and color with consistency.[1] These individual differences will be understood by good teachers, who will conduct art instruction so that all students will continue to develop confidence in their ability to express themselves and to think of art as a natural part of their lives.

In the elementary grades, the visual and tactile arts are usually learned in a self-contained interdisciplinary setting. This reinforcing value is lost when disciplines are taught separately in junior high school. Therefore, humanities teachers, faculty seminars, and the Humanities Planning Committee must look for ways in which to retain the unity of elementary instruction while introducing the specialization in art that will enable students to increase considerably their knowledge of processes, media, and techniques.

In order to show how such goals can be reached, two patterns are described in detail in the third section of this chapter. One plan is in operation at the Renaissance Junior High School in the Oakland (California) Public School System, and the other is a proposal, the school-within-a-school organization, whose curriculum is taken from this framework. Both feature art-centered programs, and both embody the ideal expressed in Part Four, of the kindergarten adapted to high school teaching. The format of this chapter differs, therefore, from that of most others in the framework, so that these lengthy exemplars may be presented. However, the first two sections--Recommendations, and Activities Going On in the Art Program--are written in the same form as in the other chapters and serve the same purposes.

Recommendations

A seminar should be established to review the art curriculum in junior high schools. At the end of a semester of study and discussion, its members should be ready to make recommendations to the Humanities Planning

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[1] June King McFee, Preparation for Art (San Francisco: Wadsworth, 1961), pp. 74-75.

Committee and the humanities faculty for an art program that fits into an interdisciplinary humanities program for the whole school. Members should be drawn not only from the art department but also from the social sciences, drama and language arts, and industrial arts departments, and from any others that care to send representatives. The seminar members will find many resources at hand to aid them in their work, among them the chapters on the visual and tactile arts in Parts One, Two, and Three of this framework. The recommendations in the latter one, especially, contain key ideas that may be applicable to junior high school:

- Developing visual acuity and memory
- Going into nature: sketching, seeing, noticing
- Observing art objects and discussing the work of famous painters and sculptors and local artists; developing a vocabulary in art
- Displaying art work of all kinds in the classroom and the school
- Developing skills in oils, watercolors, sketching, portrait, and continuous-line drawing
- Sketching something and then writing about it
- Studying conventions and stylization, including decorations on the inside and outside of buildings
- Modeling and sculpting in several media
- Building respect for good craftsmanship
- Doing small-muscle work: stitchery, braiding, weaving, carving
- Cooking and baking
- Collecting things
- Painting fabric

The section on interdisciplinary methods and activities contains suggestions for exploring one's neighborhood with camera and sketchbook, comparing works of art from around the world, and studying costumes and clothing. The "points of concentration" in the social sciences, a method for locating oneself historically, geographically, and culturally, is tied into the art program, and both procedures can be instructive for interdisciplinary study in junior high school. The Art Framework[1] should be discussed in the seminar, and the following topics noted that deal with junior high school art education:

- Objectives in visual perception, creative expression, art heritage, and aesthetic judgment (pp. 18-22)
- Scheduling of instruction (p. 30)
- Teacher competence in art (pp. 42-43)

In addition, there are many publications that discuss the visual arts in multidisciplinary settings. Some books and periodicals are listed at the end of this chapter.

As the art seminar carries forward its study, it should consider the recommendations that follow, and see how they might be adapted to a given school. There must be an adequate number of art teachers in every junior high school, both generalists and specialists, according to the formula described in Part Four, Chapter III, "Staffing." They should be able to offer work in many media and in many cultures and historical periods. In addition to their activities in the art room, they must be able to enter into cooperative teaching arrangements with other members of the staff and help improve the visual environment of the whole school. They can advise a school about graphic design in all of its publications, oversee the artistic design of yearbooks, work with architects in designing and remodeling classrooms and buildings, and arrange for the acquisition and display of work by students and other artists in classrooms, corridors, and offices.

School buildings should reflect the lives of the children who are living there. To the question "Who lives here?" students can answer with photographs, drawings, murals, wall paintings, sculpture, and other works that depict their activities, ideas, interests, and humor. Art teachers should encourage other teachers to find out who the most capable artists are and draw upon their talents, but not in any obtrusive way and not just to put up bulletin boards. Students resent being constantly singled out and used because they have special abilities; yet when approached in the right way, those who are visually talented can do a great deal to enliven their surroundings, visually clarify hard-to-understand concepts (in geometry, for example), and help other students with class projects. Such students may be color-minded, linear-minded, and space-relationship-minded, but may not be "minded" in ways that enable them to perform to the teacher's expectations or the demands of the subject. Teachers might allow and even encourage such students to find different ways of reporting information or expressing themselves in addition to writing.

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[1] Art Education Framework for California Public Schools, Kindergarten Through Grade Twelve (Sacramento: California State Department of Education, 1971).

A caution must be stated to teachers who are not art specialists: creative art ability can be misused. For example, when students are asked to work together to make illustrations or interpretations of events in social sciences, ill-feeling can arise if a student who is insensitive to art tries to force changes in something that the artistic student has designed. No changes should be made without the permission of the originator. The best procedure is to give clear specifications to the artists and then let them go their own way.

The junior high school humanities curriculum should provide a number of cultural contexts (historical and contemporary) in which art may be studied. There should be interdisciplinary studies in which students can learn to recognize the values and roles of street, folk, and ethnic art in their communities and to appreciate the contributions of all groups to more formal American art. Activities should be planned so that students can study the arts of a nation or a culture while they study its language, science, religion, economy, politics, literature, cuisine, or social history. They should study the history of art in the United States and other nations, and by the end of junior high school be able to distinguish among several major styles, periods, and cultures, supporting their personal preferences with thoughtful arguments.

Teaching art history to junior high school students must be approached with care. It should not be made the occasion of lecturing about an artist and period, perhaps showing a few slides, and anxiously preparing for an "identification" test. Slides and reproductions are most valuable aids when properly used, but they must be shown in such a way that the audience can see them. That is, students must have a chance to look for a while at every example, listen at ease while the teacher or a visiting artist directs attention to important features of the example, ask questions, and contemplate the work of art being exhibited. Looking at art is in itself an art, which must be taught and cultivated.[1]

Furthermore, talking about art cannot be done in a haphazard way. Teachers must be able to help students discover for themselves what is in a painting, a piece of sculpture, an example of architecture, or other works of art. They should move inductively from observed particulars to a provisional understanding of the work as a whole. This process takes time and a certain minimum of materials and equipment, and the program ought to provide them; but it is the teaching that is important--the directed viewing and abundant discussion--not rushing through a fine series of slides in order to "cover" long periods of art history. Students must feel that their comments will be respected, that they can talk in laymen's language about what they see and feel, and that they will not be put down for expressing what may be naive views. Accepting student commentary in this spirit, and supplying the class with a technical vocabulary in an informal manner, teachers will be showing the students how to find significant elements in a work. This method allows them to discover much more in a work of art than they ever thought was there and in a way that they can enjoy.

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[1] See also the idea of acquiring "aesthetic vision," discussed in Part Three, Chapter II, Recommendations.

Teachers must give the tactile arts their due; these are often neglected after early elementary school. Junior high school students should carve in wood, soap, wax, leather, and linoleum; model with all kinds of clay; build scale models of towns, vehicles, and objects; and construct dioramas of people and animals in their natural habitats. They should become interested in the feel of things--fabric textures, wood surfaces, the contours of clay and stone and so on. All the senses should be explored in the humanities art program; so should the absence of them. What is it like to go for a time completely blindfolded, or with the ears plugged or the voice silent? What might it be like not to be able to touch or feel anything? How would the students teach a sightless person to comprehend a painting or enjoy a piece of sculpture?

Junior high school is a good time to begin regular instruction in photography. Some elementary teachers may already have had students taking pictures with simple cameras in art, science, or social science projects; making a photographic record of class activities; or just having the fun of capturing one another in snapshots. Some teachers may even have introduced them to filmmaking. However, handling a still camera requires a steadiness and patience that most later elementary children do not yet have, and operating a motion picture camera requires even greater consistency. Junior high school students, especially as they approach the eighth grade, seem to develop the self-control that allows them to learn basic techniques relatively easily, follow directions well, and do independent camera work. But the skill of filmmaking demands the coordination and control that senior high school students are more likely to possess, although many teachers may feel quite confident in teaching filmmaking to junior high school students.[1]

Photography should be a course or activity that students may choose and which they can enjoy. It should not be required. As one eighth grader put it: "If you have to take photography, you'll have to write an essay about it. The fun is taking pictures." Having fun does not mean just putting film in the camera and clicking pictures. Photography should be a regular class and a serious study, not an after-school club. Students soon grow restless with unskilled teaching in this as in any other craft. They really want to learn about lens openings, shutter speeds, and light settings; the various types of film; and how to develop, print, and enlarge their pictures. They soon begin to look through the viewfinder for "surroundings," "leading lines," and "borders." Photography allows students to go all the way from artistic creation to technical production.

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[1] See Part Six, Chapter II, for a discussion of film viewing and making. Suggestions there can be adapted by junior high school teachers. See also an example of the kind of filmmaking that an elementary class might do in Part Three, Chapter V, Interdisciplinary Activities, that junior high school teachers could also adapt.

Students' perceptions of nature, people, and objects change as their ability to use the camera increases. They begin to see landscapes instead of just trees, sky, and ground. They observe the physical characteristics and facial expressions of people more closely. And they begin to realize that they can capture on film, not only what they see but how they feel about it.

As time passes and students learn how to do and make more and more things, their classrooms should come to resemble studios, fairs, workshops, living museums, and pleasure-domes combined, proclaiming the talents of the school. A humane education and the civilized life to which it may lead depend in part upon the realization of these metaphors in ordinary everyday classrooms. Every school should also have a gallery where objects of any kind that students make can be displayed and admired by everyone. The collection should change continually, with new items coming from the art room, shop, darkroom, science laboratory, biology laboratory, or any classroom. Special works of art and exhibits borrowed or rented from museums, art galleries, businesses, or private persons can also be housed in the gallery.

It is true that some problems may arise which interfere with the open display of student work: artwork may be stolen or defaced. Jewelry and small sculptures are the most likely to be lost, while paintings and other two-dimensional works may be marked or cut. However, certain precautions can be taken: small objects should be in secured cases and in supervised areas; glass or plastic sheets can cover flatwork. If theft occurs, ethical and aesthetic attitudes must be considered. If someone steals art that has little or no monetary value, that person may have as one motive the enjoyment of the object or the possession of something beyond that person's power to create. The vandal, on the other hand, seems to despise, or at least to feel alien to, that which is defaced. Perhaps destructive students are expressing their need for more opportunity to work with art so that they can make the things they covet; perhaps more ways need to be developed for students to barter objects, borrow them, or buy them cheaply; or it may be that the existing curriculum does not deal with questions of morality, ethics, and the students' value systems. The ethical question--respect for the work and property of others--is central and must be the concern of all classes. They must understand how theft and vandalism make a school morally ugly and why they should not be tolerated. The resolution of the problem of ethics may take weeks, months, or years; but it is fundamental to humanities education that the faculty, administration, and student body pursue it until everyone understands the problem and until there are signs that attitudes are changing.[1]

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[1] See Part Six, Chapter X, Philosophy and Religion, for ways in which this problem can be discussed in many classes.

Visits to galleries, museums, and artists' studios are valuable experiences for students and should occur frequently during the semester. These field trips should be organized so that several adults will accompany the class, for one lone teacher cannot supervise 20 to 30 adolescents. A practical way for an art teacher to arrange such trips is to enlist the support of parents and other interested volunteers. Most museums have docents who are helpful as well. No student should be excluded because he cannot afford admission or might not "behave." Some students surprise their teachers favorably during such trips.

Depictions of the nude figure, male or female, should not be excluded from art courses on the pretext that students are too young to look at them. They all have access to cheap or degrading treatments of the human body. How much better that they view it in paintings and sculptures by great artists, which can teach them to appreciate its beauty without leering or giggling. Students may indeed be self-conscious about nudes at this age, but teachers can help them learn to view works of art as aesthetic objects, properly distanced from raw emotions, to talk about them in a sensible manner, and to regard all human bodies, including their own, with respect.

Our culture encourages false stereotyped attitudes about art which result in sexual discrimination: art is often spoken of as a "feminine" activity, just as science is considered "masculine." These stereotypes have been reinforced by the makers of certain attitudinal tests, who categorize interests in sexual terms. All such typing must be avoided in classroom teaching--and vigorously opposed if it appears of its own accord. Boys should not feel any pressure to avoid certain art courses because they are not "masculine," and girls should not be oppressed by the notion that the only proper media for them are sewing and watercolor.

What is the "right" way to evaluate students in art? This is another question that the art seminar must deal with. In art class as in others, some students like to be graded to show what they have done; others do not appreciate grades that confirm their fears of inadequacy. At the very least, students should be able to choose the productions they want graded. But some activities should not even be considered for grading: skill-building exercises are one large category; independent experimentations may be another. There should be more flexibility in grading, but it probably should not be eliminated entirely. Symbols should not be used at all, however; teachers should write comments about students' work and use oral evaluation methods.

The real value of art is the piece of work that is developing before the eyes of the student and the teacher, and this is a process, a product, and a relationship. Teachers and students should talk together frequently about the work: What are the unique features of the piece at hand? How does it compare with or relate to previous work? What choices have been made? What growth has been demonstrated? Giving a letter or number grade to this process will degrade it in the eyes of many students. Yet evaluating the process, while reducing the emphasis on evaluation of the product, can have negative effects of its own. What if a student's mode of work does not match the expectations of the teacher? What if the student seems to neglect all of the practice exercises, doesn't seem to finish anything, or waits and does several assignments all at one time?[1] Some kind of comparison of the end product is probably unavoidable, but the basis on which it is compared should be defensible among artists and completely understood by students. Ultimately, it is a matter of trust between students and teacher.

Teachers should not let questions of evaluation blind them to what some consider to be the most important value of art in the education of children and adolescents; namely, that art gives students the opportunity to exert total power over a subject. They can decide for themselves about size, arrangement, speed of work, and so on. The materials they use are tangible, not abstract. They can actually control the whole creative act with their own thought and energy. Growth in the power to control media and subject is what art is all about.

Activities Going On in the Visual and Tactile Arts Program

- All those activities listed in kindergarten, early elementary, and later elementary art sections of this framework, modified to suit the age, physical development, and previous experience of individual students
- Activities suggested for the intermediate level by the Art Education Framework, pp. 18-22
- Sculpting in wood, plastics, clay, and other materials and learning to take advantage of the tactile properties of various materials
- Learning techniques and processes of casting and metal sculpture (especially during the eighth and ninth grades)
- Developing proficiency in ceramics; studying the properties of clays and glazes and their reactions to firing

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[1] At least one teacher is known, in fact, to have made the comment in justifying a grade of C on the report card that the student had several "unproductive days." One wonders how this teacher would have graded Michelangelo--who had some unproductive years--or how the students would grade this teacher.

- Learning to use new media and materials for two-dimensional representation: charcoal and pen drawing; Japanese brushes and inks; various papers, woods, gesso, and canvas as grounds; acrylics or oils, watercolor, and so on
- Making realistic and abstract representations of natural and man-made objects in two and three dimensions: plants, leaves, microscopic flora and fauna, shore creatures, insects, birds, animals, landscapes, human beings, buildings, and machines
- Making objects for personal use and adornment: working with fibers, threads, yarn, and cloth, (weaving, knitting, crocheting, macrame, embroidery, stitchery); working with stones, enamels, and metals to make jewelry; learning to shape, tool, and assemble leather for belts, jewelry, or clothing; inventing and making musical instruments
- Learning specific techniques for creating three-dimensional effect in two-dimensional work: vanishing-point perspective, mass and color contrasts, overlap, etc.
- Using linoleum, rubber, and wood blocks, silkscreen, and other techniques for printing; studying graphic design; helping to design school publications; learning to operate available graphic equipment
- Deriving design motifs from natural science, mathematics, and industry, including the microscopic and telescopic views of nature; studying the way various cultures derive design motifs from their environments: (lily, sea shells, papyrus, snakes, lightning, beetles, etc.)
- Sharpening perceptions of color, shape, scale, mass, and space in many ways
- Designing and constructing scale-model buildings and settings in various architectural styles
- Studying and practicing the art and techniques of photography, including basic effects of light, optics, and composition; being introduced to the photochemical processes involved

. Going on architectural field trips; discussing school architecture

Interdisciplinary Methods and Activities

Involving the Visual and Tactile Arts*

Presented here are two models of curriculum organization that make it possible to offer a broad range of interdisciplinary methods and activities involving the visual and tactile arts in junior high schools. The first is a working model of an interdisciplinary humanities program that emphasizes art--Renaissance Junior High School, in the Oakland Public School System. The Renaissance School in Oakland is advertised as an "alternative" school, but many of its ideas point the way toward a reorganization of any junior high school. It is an example of what teachers and administrators can do to change a school internally. The second is a plan for organizing a junior high school according to the school-within-a-school scheme. The example uses material taken from the ensuing chapters in this part of the framework as the basis for an interdisciplinary curriculum with emphasis on art. The models complement each other, even though they were conceived independently and for different reasons.

Renaissance Junior High School, Oakland, California[1]

The program of Renaissance Junior High School is art-centered and ungraded. A primary school (K-3) was under development in 1974, and a 4-6 grade elementary school (Mosswood) had been operating since 1970 with similar goals.

> It seeks to integrate the various strands of art, social sciences, literature, mathematics, science, music, health, etc. into a curriculum relevant to the living cultures of today, yesterday, and tomorrow, in our community and in other places.

The classroom is a large open room created from a former vocational dry-cleaning shop. It houses a number of "interest" centers and a lot of equipment and materials for doing things. There are art, cooking, homemaking, shop, social science, mathematics, and language arts centers. The "quiet area" is across the hall; a small classroom is available for foreign language practice. The students often spill over into the hall where charts, posters, and art work are mounted and where small groups confer on matters they are studying or planning.

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*See also the other disciplinary chapters. Visual and tactile arts are incorporated with the whole curriculum.

[1] This description is based on discussions with the school's chief developer, Mr. Stanley Cohen, Adviser to the Renaissance School and Manager of Staff Development, Oakland Public Schools, and from a bulletin prepared by the staff and students. Indented quotations are excerpts from the bulletin. Quotation marks set off Mr. Cohen's words.

> The teaching/learning style places more emphasis upon individual pupils' own responsibility and pace rather than on teacher-scheduled lectures. Although all pupils cover studies which resemble standard 7-9 grade curriculum, the sequences and styles might be expected to vary considerably. Rather than achieving fixed objectives of "learning factual data," students will be practicing the skills of information-retrieval and learning "how-to-learn" from the resources available throughout the community. During the school day, most subjects use the students' art ability to clarify, reinforce, and sustain learning. A high priority for the Renaissance School is a good climate and morale for both students and staff, since affective or emotional learning in this informal setting must play a vital role. Staff and parents are committed to a philosophy of student-centered learning.

Students may apply for entry into Renaissance Junior High from any elementary or junior high school in the district. Parents may also apply directly to the school. Most students go for the full three years, but some enter at the eighth or ninth grade. They are selected on the basis of recommendations, portfolios, and performance tests. The art work in the portfolio must show sustained interest in art, not necessarily outstanding talent. Students must write a statement about why they want to attend Renaissance School and then do some drawing and writing on the performance test. Recently the screening has included a visiting day at Renaissance, during which continuing and prospective students meet each other and the staff and learn more about the setting and program. There is full range of abilities among the students, a heterogeneous mix that might be found anywhere in the community. One quality that students must have or be capable of developing is the self-discipline necessary to handle the openness and activity of the program. Absenteeism is less at Renaissance than at other junior high schools in the community, and there are, perhaps, fewer "discipline" problems. The staff has learned that the most stable students are those whose parents are vitally interested in what the school has to offer.

The student body numbers approximately eighty; the staff comprises four teachers and a secretary. The program is funded entirely from local general funds, and its costs are similar to those of conventional junior high school programs in the district, if the same standards of comparison are used.[1]

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[1] The time that teachers spend on administrative and counseling duties is one of the factors that must be taken into account when determining comparable costs between alternative and conventional junior high schools. These costs are distributed differently in the two types of schools, but that does not mean that alternative junior high schools are the more expensive.

There is no principal and no counselors. The teachers perform these functions as well as manage the budget, determine policy, plan the program, draw up the schedules, and handle discipline. They decided that a full-time secretary was needed to take care of the many important non-teaching tasks in the day-to-day operation and hired one within the budget allotted to them. The teachers at Renaissance originally wanted to take on the managerial functions and combine them with the instructional, but other teachers in similar circumstances might decide otherwise. "They chose not to be protected from managerial, public relations, and counseling functions; they prefer to integrate these functions even as they try to allow for the integration of childrens' learning, and it is consistent with the philosophy of the school."

The teachers at Renaissance teach all subjects: art, English, science, mathematics, social studies, physical education,"and any other subjects commonly found in junior high school." All have training in art, and three have been art teachers in elementary and junior high school. All of the staff have taught in elementary, self-contained classes and in junior high school separate-subject classes in a number of fields. Special talents and backgrounds are represented among them, such as knowledge of Spanish, construction work, and service in the Peace Corps.[1]

Teachers and students have almost total control over the time and place of instruction. The teachers make up schedules and discuss them with students. Flexible arrangements of time are a daily and weekly necessity because of the ever-changing patterns of instruction. No teacher or student is ever heard to say: "I wish we had more time, but there goes the bell!" There are no bells. Discussion does not have to be stopped because classes change rooms. The group that is discussing a problem of dance in physical education can continue in social sciences, if it wants to. The teachers meet together every day of the year to plan, schedule, develop materials, take stock of progress, discuss problems, etc.

There are no special funds for field trips in the Oakland schools' budget, but Renaissance students use the community as a source of learning probably more than most schools. Their principal means of transportation is walking; next is riding with parents. Students visit the Oakland Museum, Oakland Library, Oakland Symphony, Kaiser Hospital, Alameda County Courthouse, restaurants, businesses, newspaper offices, and many other places in the neighborhood. There are some long-distance trips, arranged by parents mostly: camping at Point Reyes Park, touring San Francisco's Chinatown, visiting Lawrence Hall of Science, etc. No-cost volunteers participate frequently in the school program, but there is a little money for consultants on technical matters where volunteers are not available.

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[1] Members of the 1974 teaching staff are: Kathryn Baxter, Jim S. Hart, Patricia Krick, and Larry Martinez. The secretary is Iyo Tamaki.

How does Renaissance Junior High School proceed from an art basis and branch out to include other subjects? How does it maintain progression and continuity of learning in separate subjects when they are needed? How does it achieve the integration of all subjects and topics? The answers to these questions reveal certainty in many areas, and groping in some. But staff, students, and parents all agree that the school is providing better instruction in art, a powerful teacher-student relationship, and a broader general education than other junior high schools, while maintaining achievement levels in basic skills. Renaissance students, like those in all Oakland schools, must take state- and district-required achievement tests. The results show that they do no worse than other matched heterogenous groups in Oakland and, in some cases, better.

The proper integration of art and other subjects is a goal toward which the staff is constantly working. In some subjects, they find it easy to establish firm objectives from the outset; one example is language arts and social sciences. With other subjects, such as mathematics, it is more difficult to achieve integration. "Focus Units" are a means for bringing the language arts, social sciences, and natural sciences together with art; sometimes mathematics is drawn in, too. Focus units extend for a period of six weeks or so and are usually announced at the beginning of a semester. These are preplanned by the teachers, but are discussed ahead of time with students and parents so that as much background information as possible can be gathered. Some that have been conducted are: Your Family, Skill Building (reading, penmanship, composition, spelling, research), Immigration, Man's Celebrations, Myths and Legends, the Great Depression, the City, and Great Religions. All students take the focus units (but not all at the same time, of course). During them, they do a great deal of reading, discussing, asking questions, gathering information, and interviewing people. Students are encouraged to use their art work so that it will reflect their new knowledge and understanding and support their written and oral expression. For example, during the family unit, students traced their origins back as far in history as they could, using mobiles, photographs, constructions, sculptures, drawings, etc., to report on their work. Once they agreed to come to class dressed like their ancestors. They also did research, interviews, reading, and writing on this topic. Each student is encouraged to develop his or her own style of study. Some go directly to encyclopedias, some to the telephone, and some to other students or adults. "The atmosphere at this school is open enough for all students to pick their own bodies up and move around to use the resources at hand."

Mathematics came up quite naturally in the unit on the depression era. Students were figuring incomes; estimating population growths, rent, and food costs; and gathering other statistical data. At other times, art was brought in through graphing, rendering objects (buildings, designs, people) proportionally on paper, and in the case of a less advanced group, making individual checkbooks with original designs on them. However, mathematics is the one subject that is studied on its own by all students nearly every day for about an hour throughout the year. There is a great spread between advanced and remedial students, and the staff tries hard to provide challenge and progression for each group. Some parents were concerned that their children were not getting enough opportunity for doing advanced math and requested permission to place them in an advanced course in a nearby regular junior high school. When they investigated each school's programs, however, they found that Renaissance was doing more advanced math, although in a less organized way.

Science combined well with art in planned studies. For example, when making ceramics, students had to study the chemistry involved and use mathematics in the following ways:

- Compound their own glazes
- Use scientific methods and procedures
- Look up formulas
- Measure carefully
- Compare results
- Keep records and predictions
- Chart temperatures and times

The "Raku" method of firing was introduced, a method that forces oxygen out of glazes and creates different effects from the oxidation caused by the regular atmosphere.

In the small shop (which is part of the classroom), students make metal and wood sculpture, do modest cabinet work, model to scale (including constructing architectural models), and fabricate practical objects that embody certain design principals. In homemaking, they make artistic designs in cloth and articles of clothing by weaving and sewing. They become more conscious of each other's dress and show their appreciation of an attractive or novel style or arrangement. All kinds of cooking activities occur. They make art forms from bakers' dough and do "cookie" art. They make Christmas and valentine cards and color Easter eggs. One of the differences between Renaissance and regular schools is that students are free to refine conventions: they make elegant Christmas cards, ornate valentines, and intricately designed Easter eggs, which are time-consuming but have strong aesthetic value.

The staff at Renaissance thinks that students learn a great deal informally and that this is an important kind of learning. From their experience they believe that "much learning takes place between peers, or occurs within individuals, at a moment that cannot be predicted or accurately predicted." Not all learning takes place with a plan, a schedule, and a teacher in charge. When interesting events and processes flourish in the classroom, teachers can influence more learning than they know of or can organize.

Humanities Junior High School for California School Districts

The "school-within-a-school" plan makes the kind of curricular and organizational arrangements possible that enable existing junior high schools to institute interdisciplinary humanities programs.[1] A junior high school organized in this way and operating under a humanities curriculum that emphasizes art and uses this framework as the source of interdisciplinary ideas could be adapted to the local circumstances of any school district in the state. The school in this plan will be called "Humanities Junior High School."

The prototype school will be assumed to have a student body of 800 in grades seven, eight, and nine, divided into eight schools of 100 students each. The schools can be single-grade, or multi-grade, and both types can exist side by side in the same building. Sixth grade teachers in all the elementary schools sending children to the seventh grade in Humanities Junior High will be asked to report their observations of the students' abilities in art, music, dance, movement, athletics, reading, and writing, and in any other capacities they deem worthy of note. The faculty will also consult the students' autobiographical folders--their portfolios, so to speak--which are public documents. Students can be distributed among the eight schools so that every school will contain a mix of talents, abilities, and capacities. No I.Q. or achievement tests will be given. This philosophy will ensure a genuine heterogeneity in every school.

When students and teachers visit the elementary schools to tell the sixth graders what Humanities Junior High is like, they will want to show them some examples of art work, dramatic activities, and musical performance, and describe how their classes work. They will be glad to talk about the intramural sports program that is built right into the daily schedule. Friendly competition among the schools goes on throughout the year in all sports, and in movement, dance, and the arts as well. At the end of every year, there is a school-wide Olympics and arts festival. All students participate in these, and records are kept of any performance that a student wants recorded. In time, the schools will honor the records of their performers, but they will not allow a star system to develop or the natural competitive desire of adolescents to prevent the general participation of everyone.

Humanities junior high schools can be established at relatively little extra financial cost, but they cannot be created without intellectual expenditure or administrative risk. Attitudes and ideas about teaching, learning, organization, and content must be re-evaluated. For example, space and time must be used differently. Districts having schools that need furniture replaced, walls painted, and floors redone are at an advantage, perhaps, for the space and surroundings of a humanities school are easier to produce in older than in newer buildings. Schools with empty rooms are fortunate, especially where large rooms can be made from small ones, work areas and subject-centers built (with inexpensive, movable materials), display surfaces set up, and tables, benches, and comfortable furniture brought in. Schools constructed in recent years will have to adapt their tidy, square rooms as best they can. At the very least, this means designating three or four adjacent or proximate classrooms for each school. Study, work, and quiet centers will be situated throughout these rooms, and students and teachers will move freely between them as the program dictates. There will be no bells and no regular passing of whole classes. A large number of desks will have to be replaced with more informal furniture. Art, shop, cooking, language arts, social sciences, and mathematics-science centers should be erected within each cluster of classrooms--all modestly, but adequately, equipped.[1] Projects and activities requiring shop machinery or gymnasium equipment will perhaps still be conducted in these places. But it is essential that artistic, manual, and intellectual efforts be put to use at the time they are generated by the program and that they not be unreasonably inhibited by space and time.

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[1] See the reference to this kind of plan in Part Four, Chapter III, Scheduling.

Each school of students will have a team of four teachers representing the visual and tactile arts, drama and the language arts, the social sciences, and mathematics and science. At the beginning of the semester and periodically during the year, team members will survey their disciplines and decide which subjects, areas, or topics they want to teach alone, and which are best taught in interdisciplinary arrangements. Teachers must discuss these arrangements with their colleagues on the team and plan ways of teaching them cooperatively. Since every teacher has this responsibility for his or her own discipline, cooperative planning will systematically take place in each school. This framework is a major source of ideas for such planning. It also contains suggestions for teaching the disciplines separately.[2] Teachers can also draw upon the state subject-matter frameworks.

Once teachers have identified the disciplinary topics and activities that they want their students to learn in a semester or a year, and the interdisciplinary topics and activities they consider essential, the task of coordinating and scheduling both sets of requirements can begin. Teachers in each school make out an approximate topic and time plan for the semester and year. They then confer with the special teachers, who are responsible for household arts, wood shop, metal shop, foreign languages, music, body education, and other subjects that the faculty may wish to designate. The special teachers will have determined, in discussions with the faculty, the topics and activities in their disciplines that they want all students to learn and will have asked the teachers in each school to help them teach the interdisciplinary topics and activities demanded by the special subjects.

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[1] Running water is necessary for cooking, but electric hot plates will suffice for a stove.

[2] A shorthand list, for example, is provided in every chapter under the heading "Activities Going On in the ________."

The term special subjects is possibly a divisive one, but simply means those that seem to require special equipment and locations, such as shops, gymnasiums, and rehearsal rooms. Art and science teachers may need special equipment, too, and it may be desirable to have locations to which they can take students for some projects or experiments, but in this scheme of organization, art and science--and mathematics--are considered an integral part of each school's program.[1] Foreign language teachers also may like to have students practice conversational drills and dialogues in separate rooms where special audiovisual materials also can be housed; however, it is desirable that foreign languages be taught by members of the school teams who are bilingual and biliterate, and it must be a goal of Humanities Junior High to staff school teams with teachers who have these skills.

Special teachers will move back and forth between their classrooms and those of the individual schools, performing such tasks as teaching their subjects regularly to students from the different schools, participating on school teaching-teams, conducting special instruction on matters in which they are expert, working with small groups of students or with individuals, or advising and consulting with teachers. Members of one school team will also work with members of another team whenever the course of interdisciplinary teaching calls for a particular knowledge or background that does not exist within one team but does exist somewhere among the whole faculty.

The principal has the job of coordinating the planning and scheduling with the schools and between them and the special teachers. The master schedule for Humanities Junior High will result from the work of faculty groups, not from a predetermined arrangement of time and place which teachers must deal with as best they can. It will respond to the total school program, not dictate it. Of course, there will not be unlimited freedom to schedule, and scheduling conflicts will arise within schools and between school teams and special teachers that the principal may ultimately have to resolve. In these matters, he will also be cooperating with the Humanities Planning Committee, which in this kind of school organization will take on the added function of overseeing all the interdisciplinary programs to ensure that they are neither inconsequential nor too ambitious or flamboyant.

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[1] See the position on integrating mathematics and science instruction in Chapter VIII, Introduction and Recommendations, including this statement: "Sophisticated and expensive laboratories are unnecessary for any junior high school work."

Each school team will have the delegated responsibility and authority to plan and implement the school's instructional program, manage its allotted budget (which is an equal share of the total school budget), take care of counseling, handle discipline, and keep parents informed. A counselor or dean may still be required for the whole school, because students sometimes need the advice and help of someone not associated with them in the classroom. But teachers within the schools will counsel students about learning how to develop personal study habits as well as about how to get along with others. Students of this age need patient and firm guidance in getting organized to study, remembering assignments and deadlines, keeping track of materials, etc. Students who need personal psychological counseling will be referred to a district psychologist or social worker. Humanities teachers must be friendly and helpful to students and should like and respect them, but they must not attempt to be their personal psychologists or therapists.

It goes without saying that the teams of teachers will conduct the affairs of their schools within the policies of the whole school, which they themselves will have helped determine. The administrative relationships in Humanities Junior High School are collegial ones, and their success will depend upon the whole faculty sharing trust, responsibility, and work.

The school-within-a-school organization allows teachers considerable latitude to reorganize time and space during the year, the semester, and the day. The school teams have the freedom to use the school day almost as they wish--including the distribution of teacher planning and study time--subject only to the limitations necessitated by sharing special teachers and classrooms with other school teams. Detailed and flexible planning will go on all the time among teachers and students; it will become an accepted procedure that in itself will help carry the program forward. The pre-planning and selecting of interdisciplinary and disciplinary topics cannot provide for every contingency. The day-to-day course of instruction will bring out problems, suggest new procedures, and cause modifications of or new directions in the original topics that could not have been anticipated from the outset. This is the stuff of the daily planning sessions.

The chapters in this framework contain many suggestions for the interdisciplinary treatment of subjects, and these resulted from the study of the disciplines themselves. During any given planning session, the teachers may find, for example, that the language arts link up with the social sciences, the social sciences in turn draw upon mathematics and foreign languages, body education and music reinforce each other, and shop and science come together; at another time, these subjects will align themselves in different combinations. There are many times, it must be repeated, when subjects lead an independent existence--and should. There is a sort of an ebb and flow of interdisciplinary interest among teachers, even those who work closely together, a kind of rhythm that they will discover and eventually find helpful. No subject or topic should be forced upon another. A shared responsibility should be the periodic check to see that the plan is indeed being used. Art, for example, is almost a constant thread among interdisciplinary activities, but there are times when it is far removed from the topic under discussion.

However, the Humanities Framework can supply a junior high school with many ideas for linking art with the other disciplines. The following passages, which contain references to art, have been exerpted from the other disciplinary chapters in this part of the framework. Only the headings have been added.

Improving the Appearance of Classrooms and the School

> From the first day of class, the drama/language arts students should work on committees with other arts students to transform an ugly classroom or freshen up a handsome one. Teachers of visual and tactile arts and industrial, vocational, and household arts should be on the committees and help with planning and executing the projects...Decorating schemes should be related to some special interest or course of study; they can be sketched out for a corner of the room or a shelf display. Art productions of every kind--including student writing, photography, textiles, masks, and puppets--should be exhibited along the walls and on movable screens... (V,C)[1]

> The introduction of pottery, a very important cultural feature, can at last be discussed...Since the Southwest Indians are famous for their pottery, an art they excel in to the present day, and since 'pre-ceramic' and 'ceramic' are essential categories in cultural studies, the class should spend some time on this subject and should see as many examples as possible of prehistoric and historic pottery. Basketry is another significant art, and 'Basketmaker' is a title for several successive early cultures. Also, by the Christian era, cotton is being cultivated, an advanced weaving industry seems to have existed, and skill in weaving comes to be a mark of certain tribes. These three arts can be taught throughout the first year of junior high school and as long thereafter as the art teachers and students choose to go on. (VI, 6)

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[1] The references in parentheses after each excerpt contain a roman numeral, indicating the chapter number, and a letter, indicating the section of the chapter. The letter "A" stands for Recommendations, "B" for Activities Going on in the ..., and "C" for Some Interdisciplinary Activities and Methods Involving.... There is one exception: Chapter VI has arabic-numbered sections. See the Table of Contents for the titles of chapters.

The Cumulative Autobiography

(The cumulative autobiographical project) should be continued throughout the secondary years, for it does more than any other activity to bind a humanities program together and offer some concrete evidence of its results to the students' families and to school and college administrators. The narrative literature and journal-keeping recommended for junior high school students will produce some good examples of autobiographical writing... The cumulative autobiographical folders will accommodate all kinds of writing...even examples of calligraphy (which should be taught as an art), and elegant proofs in mathematics... All teachers on the humanities faculty should help their students produce significant work for the autobiographical project, which will be a unique record of accomplishments for every student. It can be further strengthened by association with historical and biographical readings in the social sciences and language arts, and with the artwork the students will be engaging in. (V, C)

Change

...Junior high school students are forever being told something they can observe quite well for themselves--that they are changing and that they live in the midst of change. But no one shows them in a clear and collected fashion how they might go about studying these matters and applying their discoveries to their own lives.

Change is obviously an exceptionally complex topic, which might be carried through the three years of junior high school without exhausting its possibilities. Even when restricted to a few of the most important natural and social processes affecting young adolescents and to their expression and manifestation in some forms of art, it will require a minimum of one year of study and the participation of at least six teachers. The humanities faculty would have to organize such a venture on a school-wide basis, with at least the following disciplines represented:

Drama and the language arts
Body education
The social sciences
The earth sciences and natural sciences
The visual and tactile arts

Students should have many opportunities to make sculptures and paintings suggested by the changing forms they are studying in this project and by their changing conceptions of themselves. They might make masks representing the personal 'selves' they are aware of or may desire to be. They can also press malleable materials into a succession or set of forms derived from any aspect of external nature or human nature they choose. Mobiles in several media and a wide range of styles would present interesting technical problems and would be very appropriate decorations for the classroom. Cubes made of paper, wood, or a transparent material could be decorated on every surface with related but different forms and colors, including various interpretations of the student-artist's own face. Kaleidoscopic, trompe l'oeil, optical-illusion, and geometric paintings and collages can force the eye to deal with shifting perspectives on a plane surface. Three-dimensional map-making should be taught, and a large resource table should be reserved for a 'Rim-of-Fire' map of the Pacific Basin, for example, or for a local section of the San Andreas fault.

Any students who show interest in scientific illustration should be helped to do botanical or zoological series or single pictures that accurately represent the life cycles of plants and animals. Soft-wood carvings, wire sculptures, ceramic figures, and the like can also be made to illustrate the natural forms the class is studying. (V, C)

The Historic Imagination

The capacity to imagine, in the root sense of imaging, must be cultivated by teachers and students of the social sciences as consciously as it is by visual artists and poets (among others). Especially in the earliest stages of this project, teachers will have to construct in their own minds a whole gallery of mental pictures, which must eventually be transmitted to their students. These vivid images can be materialized to a certain extent in the form of maps, charts, and timelines; illustrated reference books; reconstructions in several media of geological events, pathways of intercontinental migrations, archeological sites, early tools, weapons, and other artifacts; and so on. But the mental picturing, by whatever combinations of methods, is the only way by which teachers and students can learn about things that cannot be brought physically before them. In addition, this exercise of the historic imagination will promote other kinds of learning, including long-range studies in the natural and physical sciences. (VI)

...If the students are not familiar with the general theory of continental drift, the humanities staff should explain it in two or three lectures copiously illustrated with chalkboard drawings, slides, and animated films. The class should then study the geology of the Pacific Basin in sufficient detail to set the scene for the migrations from Siberia. Map-display space and a table with a three-dimensional map of the "Rim of Fire" should be used throughout this sequence to emphasize the spectacular nature of the events, along with visual and tactile artwork produced by the class. The immediate goal is to visualize the various aspects of the Bering bridge region toward the end of the glacial age, or Pleistocene epoch. (VI, I)

...Peter Farb, in the chapter entitled "The Peopling of North America," gives an efficient summary of the pre-history of the Bering Strait bridge. It will move the class into the present topic. The isolated North American continent that was slowly unlocked from the most recent glaciation in its upper reaches was a paradise for hunters, with huge expanses of rich pasturage in its valleys and plains--an archetypal game preserve and zoo, a kind of Eden. (The metaphors should be examined in social sciences, language arts, and visual arts classes with respect to the freight they will carry later on in our cultural history.) Alaska was "a gorgeous hunting country," with "big game on a kingly scale"; in our now-arid Southwest, "there was lush tall grass, threaded with streams and dotted with lakes, where herds of animals came to drink...." (VI, 2)

...With respect to the place of art in Eskimo life, Farb says, "Anyone who has seen the tools and weapons of the Eskimo in a museum knows how carefully, and often beautifully, they are made. That fact has interesting implications for theories about the beginnings of art. In the far north, where man must face the constant threat of starvation, where life is reduced to bare essentials--it turns out that one of these essentials is art. Art seems to belong to the basic pattern of life of the Eskimo and the neighboring Athabaskan and Algonkian Indian bands." (VI, 4)

...Most junior and senior high school students can learn very fast how to talk about prehistoric time, because they like being admitted to the company of archeologists, paleontologists, anthropologists, and others who explore the remote past. Chronological charts on classroom walls are there to provide simplified images or visual metaphors of time; they help locate students in expanses that might otherwise be unimaginable; but they should not be limited to black-and-white linear arrangements suggesting a stern parade of rectangles. An instructive exercise in mathematics, drafting, and sculpturing would be to make spheres of styrofoam or other easily carved materials and show what was happening in certain eras at certain selected points in the Western Hemisphere. Pin-on symbols would serve as legends, so the globes could be used as long as they lasted. The migrations of continents as well as of peoples could be indicated on these globes; similar artifacts from several widespread cultures could be represented; language groups or the earliest known dwellings or the fauna of a given period might have their colored symbols too. (VI, 5)

Architecture

The study of architecture links students directly with the visual environment and is a way of showing them certain relationships between social history, art history, and the history of design and construction. Throughout history, architecture has united the industrial and fine arts, bringing together the arts of engineering, construction, design, painting, sculpture, and the use of natural resources. Beginning in junior high and continuing through high school, industrial arts, art, and history teachers, working in conjunction with the Humanities Planning Committee, must be responsible for planning sequences in the study of architecture. Junior high school teachers can assume that students have learned about architecture in humanities programs in elementary schools, where they will have read about, looked at, and probably built models of many kinds of buildings, temples, and houses. By the end of junior high school, they should gain familiarity with major world styles of architecture and basic construction forms. (IX, A)

Art and industrial arts teachers can direct students' attention to aesthetics and style, relationship of form and function, design, construction techniques, and materials. Language arts teachers can find stories, legends, descriptions, diaries, and other kinds of literature that tell how people think and feel about great works of architecture and construction. Students can write descriptions from memory or from observations on the site of what it feels like to be in a large church or great cathedral, the views of a skyscraper from ground level and from upper stories, or any of the sights, sounds, and impressions associated with the structure and environment of buildings. Students should also see, discuss, draw, paint, and write about slum dwellings, ghetto buildings, decayed housing projects, and other substandard structures. How can the categories listed at the head of the paragraph--aesthetics and style, relationship of form and function, design, construction techniques, and materials--apply to these examples of domestic architecture? Students might be asked to describe by any means or combination of means at their command the block they live on, and to comment on it as an environment for human development. No attempt should be made to direct their opinions, only to provide an atmosphere in which accurate observations and honest feelings may have room for play. (IX, C)

Designing, and Constructing from Designs

In elementary school, students will have had many occasions to work with the elements of design; in junior high school, therefore, they are ready to deal with the principles of good design in formal coursework. Art, household arts, and industrial arts classes provide settings in which the common elements of design can be studied in several contexts.

To make well-designed objects in industrial arts classes, students must plan ahead, choose appropriate construction techniques, and use tools and machines with proper regard for the requirements of purpose, materials, and beauty. Industrial arts teachers should stress design in everything they do and encourage students to design and produce original objects. Some possible design and production activities are:

. Study the design used in toys, recreational implements and amusements. Design a new toy that is not sexually stereotyped.

. Design playground equipment for young children that uses only inexpensive materials.

. Design and build a new tool that can be used in everyday work.

. Make an object with different types of tools; for example, a pot holder with hammer and chisel, then with a knife, then with some other tool.

- Find out what objects can be made with materials that were not commonly thought appropriate for such objects; what can and cannot be done with materials in common use. (IX, A)

Adolescents learn best to make aesthetic judgments and decisions when they make them about things that personally concern them. Helping them do this is something that teachers of art, household arts, and industrial arts can do together. In art class, students can make jewelry for themselves, discovering in the process that they need to know principles of design. In industrial arts class, they can make objects for use or decoration in their rooms and homes, learning skills that make wood and metal conform to principles of design as well as to their own ideas about beauty. In household arts classes, students can discuss the design and aesthetic appeal of the clothing they buy and make, the ways they dress and adorn themselves, how they and their friends arrange and decorate their rooms. They can pose such questions as how do I see myself in what I wear and display? how do others see me? how do I perceive others from the way they dress? how have people dressed and adorned themselves in the past and how might they do so in the future? From such questions, teachers can lead students to observe the tastes and values that people reveal in the way they clothe and adorn themselves, and design, build, and furnish their homes. (X, C)

Studying and Making Tools

The use of basic hand tools is a very important part of general shop. Some interdisciplinary activities on tools could expand the students' understanding of the importance of tools in human culture and help increase their respect for tools in the industrial arts. Some examples are:

- Art teachers and industrial arts teachers could cooperate in tracing the close connection between art and craft in toolmaking from early times to the present. Classes could study paintings, slides, illustrations, and artifacts and take trips to museums, galleries, factories, stores, and elsewhere, looking for evidences of this connection. Students in these classes could then paint, sculpt, fabricate, and collect objects that are illustrative and display them in some kind of historical and chronological arrangement. (IX, C)

In the physical sciences, analogous resources are available. We use tools every day, and all of them involve physical principles of some kind--leverage, heat transference, molecular activity, electricity, sound or light waves, electronic transmissions, etc. What students use regularly can become laboratory material for their study, the more useful because more familiar. Broken toasters, clocks and watches, radios, irons, hairdryers, light switches, shovels, and other devices are inexpensive teaching resources, and the fact that they are no longer functional almost automatically suggests problems for study. Often students and their parents exercise extensive practical knowledge about the tools they use and maintain that can be converted into knowledge of scientific principles and concepts. (VIII, A)

Sketching

Teachers of industrial arts and art must see to it that junior high school students become practiced in sketching objects, shapes, and scenes. Sketching is to art and industrial art what note-taking and rough drafts are to writing, comparable skills of approximating ideas. Students should feel equally free to pick up a pencil in order to write or to sketch.

Students should begin industrial drawing by making sketches of objects or parts of objects with a soft pencil. Soft-pencil sketching gives them the freedom to compose and change at will their representation of the object in front of them. They are less aware of the tool; it does not "work against them" as a hard pencil does.

Students are able to put shapes and relationships into some kind of proportion even before learning the rules of perspective. They can begin to sketch in perspective in sixth grade, and this skill can be considerably developed by art and industrial art teachers in grades seven and eight. When students learn to make rough sketches in perspective and then refine them, they have accomplished a step that leads them easily to making simple working drawings. Compass, T-square, and ruler can be superimposed on a good sketch; then the sketch can be translated into a drawn plan. Building the object that has evolved from the sketch should be one of the high points in a student's education. (IX, C)

Raising the Level of Taste

Another of the purposes of a humanities-centered household arts program is to raise the level of taste among early teenagers. They should be able to look at the interior and exterior of a house or a public building with aesthetic discrimination and be interested in improving the quality of the immediate environment over which they have some control, such as their own rooms and other parts of their houses, or a classroom at school. They should become aware of different standards of conversation, dress, personal relationships, and appreciation of the arts than the ones they may have grown up with. By so doing, they will learn to make comparisons and establish preferences without denigrating the standards of others. (X, A)

Making and Decorating Musical Instruments

Making and decorating musical instruments, performing on self-made instruments, experimenting with the physics of sound, and composing music are activities that students should carry on in music, art, industrial arts, science, and drama and language arts classes. They should investigate instrument-building in several different societies and thus bring art, industrial arts, music, and the social sciences together. These and other methods must be fully utilized so as to get young people working with their hands and using their imaginations. Then they will discover musical principles, the quality of sounds that different materials and constructions produce, and the artistic possibilities in designing and decorating instruments and making music. When the end-product of building an instrument enhances music-making and pleases the eye, students receive direct knowledge of some of the relationships between two powerful arts. (IV, A)

Painting and Music

Painting and drawing to music are expressive responses as long as students can paint and draw freely what they feel. It is wrong to ask them to make literal interpretations in art of abstract qualities in music. They should not have to paint spring pictures for Schumann's Spring Symphony, or versions of heaven to illustrate Mahler's Fourth Symphony. In program music, however, where composers intend some literal meanings, art as illustration may be employed. Seventh and eighth graders like to illustrate and can develop considerable skill in this field. They could make pictures, posters, or murals for such program music as Pictures At An Exhibition, Night on Bald Mountain, or Til Eulenspiegel. Tschaikowsky's Overture 1812 is a musical depiction of a dramatic time in Russian history. Students can speculate on why he used religious themes and the "Marseillaise," and called for real cannon-fire in the score. Reading about that period of Russian history might follow, but all program music should be first listened to without the story. Students should be asked to describe the feelings aroused by the music; then their responses can be compared with accounts of what the composers said they were describing.

Comparing historical styles in music and painting and in other arts, should be done with caution, if at all. For example, discovering such parallels as may exist among neo-classical styles of music, literature, and architecture in the eighteenth century requires a level of sophistication and knowledge that junior and senior high school students usually do not yet possess. Where there are a few possible visual and aural similarities, such as in some impressionistic painting and music, students may gain increased awareness of Impressionism through comparison. They should first view a number of examples of paintings by such artists as Degas, Monet, and Renoir and hear a number of works by such composers as Debussy and Ravel. After the students have had ample time to assimilate these works, the teacher can ask if they perceive any similarities. They should not be pressed to identify them; rather, the teacher can explain what some Impressionist composers and painters attempted to achieve and how some people find it instructive to look for resemblances. The group can then do some comparing of its own. (IV, C)

The following books can be used by both students and teachers:[1]

Bertel Bager, Nature as Designer: A Botanical Art Study (New York: Van Nostrand Reinhold, 1966)

John Canady, Keys to Art (New York: Tudor Publishing, 1963)

Beverly Jeanne Davis, Chant of the Centuries (Austin, TX: W. S. Benson, 1969)

Kelley Fearing, et al., Creative Eye, 2 Vols. (Austin, TX: W. S. Benson, 1969)

Guido Gregorietti, Jewelry Through the Ages (New York: McGraw-Hill, 1969)

Helen B. Harkonen, Fine Art Books for Young People, 12 Vols. (Minneapolis: Lerner Publications, 1965)

Janet Gaylord Moore, The Many Ways of Seeing: An Introduction to the Pleasures of Art (New York: World Publishing, 1968)

Jean M. Morman and Norman Laliberte, Art: Of Wonder and a World (Blauvelt, NY: Art Education, 1969)

________, Art: Tempo of Today (Blauvelt, NY: Art Education, 1969)

Eleanor C. Munro, The Encyclopedia of Art, revised. (Racine, WI: Western Publishing, 1964)

Jasia Reichardt, ed., Cybernetic Serendipity: The Computer and The Arts (New York: Frederick A. Praeger, 1961)

The following books and periodicals are suggested primarily for use by teachers:

Books:

Rudolf Arnheim, Visual Thinking (London: Faber & Faber, 1969)

Frederick J. Dockstader, Indian Art in America (New York: Graphic Society, 1961)

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[1] These lists of selected references were prepared by Jeanne Palmer Rinaldi, Art Consultant, Lafayette, California. She also contributed some of the ideas in the Recommendations section of this chapter.

Edmund Burke Feldman, *Art as Image and Idea* (Englewood Cliffs, NJ: Prentice-Hall, 1967)

Helen Gardner, *Art Through the Ages* , 5th ed. (New York: Harcourt Brace Jovanovich, 1970)

Gyorgy Kepes, *The Visual Arts Today* (Middletown, CONN: Wesleyan University Press, 1960)

June King Mcfee, *Preparation for Art* (San Francisco: Wadsworth Publishing, 1961)

Thomas Munro and Herbert Read, *The Creative Arts in American Education* (Cambridge, MASS: Harvard University Press, 1960)

Ladislas Segy, *African Sculpture Speaks* (New York: Hill and Wang, 1961)

Harold Taylor, *Art and the Future* (Blauvelt, NY: Art Education, 1969)

________, *Art and the Intellect* (New York: Museum of Modern Art, 1961).

Donald L. Weismann, *The Visual Arts as Human Experience* (Englewood Cliffs, NJ: Prentice-Hall, 1970)

Periodicals:

Art Education, National Art Education Association, Washington, D.C.

Art News Annual, Newsweek, Inc., New York

Journal of Aesthetic Education, University of Illinois Press, Urbana, Ill.

Journal of Creative Behavior, Creative Education Foundation, State University of New York at Buffalo.

Museum News, American Association of Museums, Washington, D.C.

Studies in Art Education, National Art Education Association, Washington, D.C.

CHAPTER III

BODY EDUCATION

Junior high school students need abundant opportunities to learn about their bodies and to gain confidence in their ability to control and develop their movements. An interdisciplinary program in body education, by providing for a wide range of activities throughout the curriculum, encourages students to enjoy using their bodies competently and gracefully, to understand how they function, to develop wholesome attitudes toward them, and to keep them fit and healthy. It includes instruction in movement and dance; development of skills and interests in sports; participation in organized intramural activities; membership in special interest groups devoted to a particular sport or recreational activity; and study of topics dealing with health, sex, physiology, and the role that sports and athletics play in different societies. The body education program proposed here is coeducational—all activities are open to all students regardless of sex.

While movement education is as important for junior high school students as it is for elementary pupils, early adolescents are likely to feel more insecure and embarrassed about their bodies than pre-adolescents do. A whole class can feel the agony of the thirteen-year-old boy who stands stiffly in the front of the room giving an oral book report—emotional strain and physical tension written all over the rigidly lifted shoulders, stiff back, and tense hands. But early adolescents can become less self-conscious about their bodies, freer in their movements, and able to talk more easily together, touch each other without acting silly, and study and work more comfortably when they are given time, instruction, and a curriculum that purposely sets out to accomplish these goals. By the end of junior high school, most students should be able to do the following:

- practice physical fitness and body conditioning, including posture exercises
- be competent in basic movements and fundamental sport skills
- understand how people move
- have reasonable skill in at least one sport
- understand human anatomy and body functions

- know something about the role of sport and dance in their own and other cultures
- be aware of the meaning of sport and dance in their lives and feel joy and satisfaction in their movements
- be able to observe how people express themselves through gestures, facial expressions, and body postures
- recognize artistic elements in human movement, such as harmony, balance, form, contrast, and unity
- take personal pride in their bodies

When a sensible balance between sports and all other phases of body education is maintained as a matter of school policy, and all members of a faculty are convinced of the importance of body education and share in the teaching of it, then the ancient maxim, a sound mind in a sound body, will be put into daily practice.

Recommendations

When a body education program is being established in a school, the planning group should include, though not be limited to, teachers of body education, the health sciences, the social sciences, drama and the language arts, and music. In addition, specialists in such fields as biology, sex education, psychology, dance, and sports, as they affect young adolescents, should be consulted and asked to come to the school occasionally as visiting speakers. Such topics as the following must be considered; others should be added to the list according to local circumstances.[1]

- Forms of movement: fundamental movement patterns; instruction in sports, games, and dance forms
- Mechanical principles of movement: concepts of gravity, inertia, force and leverage in relation to body positions and movements that accomplish certain tasks
- Physiology and anatomy: body structure; effects of diet, age, state of health, and physical environment on human movement and growth

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[1] See Marlin M. Mackenzie, Toward a New Curriculum in Physical Education (New York: McGraw-Hill, 1969), p. 17.

- Movement expression: non-verbal communication; aesthetic expression in sports and dance; relationship between movement and personality; movement that expresses feelings aroused by music, or conveyed by poetry, drama, and other forms of literature

- Motor development: perception, readiness, tension, motivation, coordination, neurological and physical growth

- Body health: feelings and attitudes toward the body during adolescence, adolescent development, family health; nutrition; drugs; accidents and injuries associated with sports; community and environmental health

- Movement and culture: the social significance of movement and dance among various cultures; celebration of religion, work, war, family rites, etc., through movement and dance

The body education program must be coeducational, although separate instruction and activities for boys and girls should be afforded when appropriate. Discussions about matters of health, sex, physical and emotional development, and family relationships should take place in mixed groups; however, girls and boys of this age have their own sensibilities, and teachers must know when it is best to hold discussions separately. Sports and athletic activities and events should be accessible equally to boys and girls, but separate arrangements are warranted where physical development is not comparable. A curriculum that segregates physical education according to sex will distort the development of normal relationships between the sexes.

Physical fitness and body conditioning are likewise of equal importance to girls and boys, with due regard for the individual constitution of every student. During adolescence, young people probably need a sustained program of body conditioning more than at any other time, because their real sense of themselves, physically and psychologically, is determined to a great extent by their attitudes toward their bodies. If they feel ugly and graceless, if they lack stamina, and if they mope and slouch around most of the time, they simply cannot get the most out of their schooling. Conversely, if they feel themselves to be fulfilling their latent promise as fit human beings, they will be helped immeasurably in self-esteem. Therefore, their teachers should incorporate the latest research in physical education recommended here and in the Physical Education Framework.[1] Calisthenics of the boring old kind, "setting up" exercises in military style, activities that put undue stress on still plastic bodies are the opposite of physical conditioning in the modern sense of the term. Girls and boys should be encouraged to talk about their personal concepts of fitness, and teachers should help them ponder what life may demand of both sexes in physical stamina. The humanities faculty should cooperate in helping students explore a wide range of topics dealing with health, sex, and physical and emotional growth. This should take place in social science, body education, biology, and language arts classes. The following topics are some examples:

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[1] Physical Education Framework for California Public Schools: Kindergarten Through Grade Twelve (Sacramento: California State Department of Education, 1973), pp. 24-29, 40-45, and 69.

- Boy-girl relationships: friendships, popularity, unpopularity, grooming, behavior, sex roles in society
- Dating: why start it and when, attitudes of parents, going steady
- Physical growth: puberty changes, emotions, hormonal influences, masturbation
- Reproduction: plant, animal, and human, male and female reproductive systems
- Heredity: sex determination, twins, blood types
- Social problems: birth control, venereal disease, moral codes and attitudes about the human body and about sex
- Drug use and abuse: tobacco, alcohol, over-the-counter and prescription drugs; marijuana, heroin, and other drugs

Another topic is the relation of the psychological aspects of human movement to personality development. Students are really concerned about how their body movements look to others and whether they themselves are as attractive as others. How do their self-attitudes inhibit or enhance their physical movements? What feelings do they communicate through their gestures, postures, and facial expressions? The interdisciplinary project on change in the Drama/Language Arts chapter can serve as a model for proceeding with these kinds of topics.[1]

The question of how deeply teachers should go into the study of sex and related matters with junior high school students is one that has to be answered individually by every school staff with regard to the community it serves. With a humanities faculty, this problem is shared by members of different disciplines; it does not become the sole concern of one department or one or two teachers. Parents and other members of the community, especially in the health sciences, should be invited to help develop a position on this matter. They can be additionally helpful if the faculty has to try to educate the community about the policy it finally adopts. Teachers must understand that no matter how enlightened they think they are, the question of teaching about sex in the public schools is a sensitive issue and will probably remain so for a long time. They can neither take an aggressive, missionary attitude toward bringing truth to everyone, nor shirk their responsibility to teach honestly about sex with respect to the information and understanding that early adolescents require at their stage of development. There is a difference between what early and later adolescents want and need to know about sex; but this, too, varies according to family background and differences between communities. By and large, extensive teaching about the physical and emotional relationships of love and sex, what it means to be parents, and establishing a home and family is the province of the senior high school and is so treated in this framework. Teachers in junior high school should read the recommendations on this subject in Part Six, Chapter III. Some of the books listed there may be helpful. Joint study and discussion between junior and senior high school faculty seminars are of utmost importance if adolescents are to receive consistent and adequate education in this crucial subject as they progress through the grades.

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[1] See also Mackenzie, Toward a New Curriculum, pp. 46-64.

It takes time for students to learn movement and dance techniques, playing skills, body-conditioning exercises, team cooperation, and game strategies. They need a lot of time for and supervision of practice, in order that they can really develop confidence in themselves. The degree of skill that they attain should not be the exclusive or primary measure of their achievement, for physical capabilities and growth patterns vary from student to student, regardless of the program. Willingness to take part in activities, and attitudes towards self and others, should be the bases upon which the students are evaluated. Teachers should not give grades, but rather provide diagnostic comments on each student's effort, performance, and attitude in relation to his or her capacity. Students should chart their own progress on such tests as the Physical Performance Test for California,[1] and they should be encouraged to write about their physical development and athletic activities in their autobiographical folders. They could include photographs or drawings of themselves dancing or playing a sport.[2]

The intramural program is one of the most important aspects of body education in junior high school, and intramural sports and competition must be made healthful and enjoyable for all boys and girls. Supervising teachers must prevent any one team or individual from dominating play. Highly skilled players should be distributed among all teams, and all teams should play on a regular rotating basis.

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[1] The Physical Performance Test for California (Revised), compiled by Genevie Dexter (Sacramento: California State Department of Education, 1971).

[2] See Chapter V for further discussion of the cumulative autobiographical folder, which accommodates all kinds of student work. This project is first presented in Part One and is continued in Parts Two, Three, and Five.

There should be no eliminations favoring a few superior teams and allowing other teams only a few opportunities to play. Intramurals should be scheduled during the regular school day throughout the year. They should not be an extra-curricular, after-school program. Single-day intramural sports meets should be organized and round-robin or elimination types of tournaments held. Special groups or clubs can be formed around a single sport, athletic event, or recreational activity that will allow students to pursue favorite interests after school or even during school. Intramural and sport clubs enable all students to apply and improve the skills they learn during class instruction; they should not be used as a means to develop special abilities in a few superior athletes. Students can learn to assist in coaching, supervising, organizing, and officiating at intramural teams. This increases the range of participation, particularly for students with physical handicaps and injuries. Students should take an active part in evaluating the intramural program, and changes they recommend should be given an honest trial. They should help determine guidelines for selecting team players; then they should choose teams accordingly. Interested teachers and parents can provide general supervision of sports clubs, but students themselves should direct the activities.

Bicycling, hiking, skating, and other so-called recreational sports should be included in intramural and club activities. These pleasurable and healthy pursuits are associated with the play-time of childhood and the out-of-school part of young people's lives, and can carry over into adult life as satisfying leisure activities. The spirit of playing just for fun should be fostered in school because it is a positive, non-competitive way of encouraging the development of physical skills and of establishing good health habits. Play should be taught as a preventive of tension and frustration as well as for the pure satisfaction of being active.[1]

Training in sports and athletics should not be based on seasonal games, a practice which exists even in some later elementary schools and often dominates the junior high school. Many students become indifferent and bored when the same sports are repeated year after year: they get the idea that major league sports are the only goal in physical education. In Chart 1 below, a plan of organization is offered that avoids this practice. It includes large-team, small-team, individual, and dual sports, as well as movement and dance.

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[1] See Mackenzie, pp. 65-69. See also the views of Dr. Robert W. Shomer, psychologist, who teaches a course in the Extension Division of the University of California, Los Angeles, on how and why people play: "A Serious Look at the Way We Play," Los Angeles Times, January 6, 1974, Part IV, p. 1.

CHART 1

BODY EDUCATION PROGRAM: TEAM SPORT EMPHASIS

Grade	Semester	General Instruction	Approx. Hrs. Instruction	Intramurals Offered
7	First	Basic Movement Patterns	18	Soccer
				Swimming
		Team Sports	18	Relays
		Single and Dual Sports	12	Archery
		Modern Dance	12	Kickball
	Second	Soccer Techniques	12	Valleyball*
		Role of Competition		Field Hockey
		(Study)	12	Basketball*
		Swimming Techniques	12	Track/Field
		Health Science	18	Baseball
8	First	Movement Mechanics	18	Flag Football
		(Study and Participation)		Speedball
		Square Dance	12	Badminton
		Football Techniques	12	Basketball*
		Physiology for Athletes		
		(Study and participation)	18	Skating
	Second	Sports Officiating	18	Tumbling*
		Field Hockey Techniques	12	Baseball*
		Social Dance	12	Water Polo*
		Basketball Techniques	12	Tennis*
9	First	Recreational Activities	18	Gymnastics
		Track/Field Techniques	12	Archery*
		Sports Coaching	18	Golf
		Motor Learning	12	Basketball
		(Study and participation)		Soccer
	Second	Officiating Intramurals	18	Volleyball*
		Sports (Study)	12	Football
		Folk Dance	12	Swimming
		Health and First Aid for Athletes	18	Track/Field
				Fencing

Note: Explanation of courses:

Basic Movement Patterns: Locomotor skills, such as running, walking, skipping, hopping, jumping, sliding, leaping; reviewing, extending, and combining skills; teacher diagnosis of the perceptual motor abilities of students

Role of Competition: Investigating the nature of competitiveness in human beings and the place that competition has in sports as well as society as a

Chart 1 – (continued)

whole; negative and positive aspects of competition in school, college, and professional athletics

Movement Mechanics: Understanding the physical laws that affect bodily movement

Physiology for Athletes: Studying the relationship of bodily structure and function to the kinds of physical development required to perform various movements and sports

Recreational Activities: Bicycling, hiking, camping, horseback riding, mountain climbing, jogging, survival– whatever activities are available in the community; safety, equipment, techniques, cost, etc., of these activities

Motor Learning: Understanding how people establish movement patterns; neuromuscular control; perception; reflexes; tension and relaxation; physical readiness and motivation

Sports: Study of individual sports, their histories and their social and economic importance; career opportunities

*An elective. This term denotes not just courses but also activities and study topics that students may choose from a range available during a semester. Intramurals also may be selected, but students are encouraged to participate in many of them.

Flexible scheduling is necessary if body education programs are to be effective. Within the yearly program, there are a number of ways of organizing time for a semester or part of a semester. Chart 2 offers an example of time scheduled in "block" patterns. The length of instruction will vary according to a number of factors: needs and interests of students; capabilities of teachers; kinds of skills to be taught; whether the period is for movement activity, individual or team sports, or study and discussion; etc. Some periods will need to be lengthened to take care of showers, cleaning up, and changing clothes.

CHART 2

EDUCATION PROGRAM: BLOCK SCHEDULE
GRADE 7, FIRST SEMESTER

Schedule in Weeks	Period	Monday	Tuesday	Wednesday	Thursday
1st-5th	12:15-12:55	Team Sports	Basic Movement Patterns	Team Sports	Basic Movement Patterns
	1:00-1:40				
6th*	12:15-12:55	Team Sports	Basic Move. Patterns	Team Sports	Basic Move. Patterns
	1:00-1:40		Intramurals (Beginning)		Intramurals (Beginning)
7th-12th	12:15-12:55	Modern Dance	Team Sports	Modern Dance	Intramurals
	1:00-1:40		Intramurals		Intramurals
13th-18th	12:15-12:55	Individual/ Dual Sports	Intramurals	Individual/ Dual Sports	Intramurals
	1:00-1:40		Intramurals		Intramurals

*The sixth week of instruction is a transition period from basic movement patterns to elective and intramural activities.

Movement and dance instruction should be an extension of what was taught in the later elementary grades. Part Three, Chapter III, of this framework should be studied. Students who enter junior high school without this background will need to begin with concepts introduced in the kindergarten and early elementary grades.[1] The various locomotor movements of walking, leaping, running, jumping, sliding, marching, skipping, galloping, and turning should be reviewed and extended. Movements to rhythmic accompaniment should be included.

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[1] See Chapter III in Parts One and Two.

Creative and modern dance instruction should comprise a substantial portion of the body education program for both girls and boys.[1] Coeducational modern dance instruction can be one of the best mind-body activities in the program. Movement can be explored without adherence to the kinds of set patterns found in social, folk, and square dancing, and will offer great opportunity for personal expression.

> Dance is a total mind-body activity that utilizes all physical and mental functions rhythmically and harmoniously as all muscles, senses, and mind are brought into play in every conceivable complementary and reciprocal combination. Not only does this "whole-person" response permit a full expression of feeling through movement, but it serves well as a method of communication between people to convey feelings and ideas. It is an expression of one's nature, culture, and aspirations.[2]

Junior and senior high school boys have few opportunities to study modern dance, because most male physical education teachers know little about it as an art or instructional form. Since most physical education classes are taught separately, with emphasis on sports, boys do not get to have female instructors who teach dancing. These teachers should conduct coeducational dance instruction until male teachers have educated themselves. They must learn to value dance as a tool for improving body conditioning, control, and posture, and they must acknowledge the need for boys to know and understand their aesthetic natures.

An interdisciplinary study group should make recommendations to the Humanities Planning Committee about incorporating modern dance in all subjects. It will be easy to relate dance with drama, language arts, and music instruction, but it will take some ingenuity to bring it into such areas as the social sciences, the physical sciences, and mathematics. The following resource books are recommended:

- Margaret C. Brown and Betty K. Sommer, Movement Education: Its Evolution and a Modern Approach (Menlo Park, Calif.: Addison-Wesley, 1969).
- Gay Cheney and Janet Strader, Modern Dance (Boston: Allyn & Bacon, 1969).

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[1] See Glossary for definitions of "creative" and "modern dance."

[2] Carl E. Willgoose, The Curriculum in Physical Education (Englewood Cliffs, N.J.: Prentice-Hall, 1969), p. 249.

- Lois Ellfeldt, A Primer for Choreographers (Palo Alto, Calif.: National Press Books, 1967).
- Geraldine Dimondstein, Children Dance in the Classroom (New York: Macmillan, 1971).
- Elizabeth R. Hayes, An Introduction to the Teaching of Dance (New York: The Ronald Press, 1964).
- Aileene Lockhart and Esther E. Pease, Modern Dance: Building and Teaching Lessons (Dubuque, Iowa: William C. Brown, 1966).
- Betty Rowen, Learning Through Movement (New York: Teachers College Press, Columbia University, 1963).
- Elizabeth Sherbon, On the Count of One: A Guide to Movement and Progression in Dance (Palo Alto, Calif.: National Press Books, 1968).

Dimondstein's book is recommended as a guide for teaching creative dance in the elementary and junior high school grades. She gives specific lessons in the dance concepts of space-time-force that should be explored at all grade levels.

An after-school dance club should be formed for students who want additional modern dance technique and composition, and for those who want to practice folk and square dancing. One of the activities of a club might be to create a dance production for the body education classes; it might also invite community performing companies to school for programs and workshops.

As in the later elementary grades, junior high students should be allowed to bring comfortable long or short pants or leotards to school for dance activities. Clothes that allow freedom of movement and reduce self-consciousness are desirable. Exhibition dancing, such as ballet, should not be taught in junior high school. Most junior high school teachers do not know enough about the specialized ballet technique to warrant its use in school. Young adolescents could develop postural problems because of poor instruction. The turn-out, the five ballet positions, and more advanced toe-dancing can only be properly taught by a specialist. Parents who want their children to have private ballet instruction should seek the advice of their physician and an experienced teacher of body education. Ballroom dancing should probably not be presented until the eighth grade.[1] Basic social dance steps like the two-step, waltz, and polka will be learned in square and folk dance instruction. When ballroom dancing is taught, students should not feel pressured to choose partners; much of the instruction can be accomplished in large-group fashion.

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[1] Teachers should be alert to the social maturity of the eighth-grade boys and girls in their classes. If some of them, especially boys, are not ready for ballroom dance activities, teachers should postpone the instruction until a more appropriate time.

Activities Going On in the Body Education Program

The body education program includes activities listed in Part Three, Chapter III, of this framework, those in the Physical Education Framework,[1] and such activities as the following:

- Practicing basic movement skills and recognizing basic movements in sports
- Learning the skills for playing in sports and athletic events
- Participating in intramural programs
- Belonging to a sport club
- Learning "warm-up" activities and "lead-up" games
- Learning about injuries in sports and dance, first aid procedures, and life-saving methods
- Bicycling, hiking, skating, and other recreational activities
- Organizing a sports day or dance production
- Practicing airborne activities on a trampoline or truck inner tubes
- Performing tumbling activities on the mats
- Practicing body relaxation techniques
- Inviting athletes, dancers, nurses, artists, and others to talk to classes
- Taking field trips to athletic events, dance and ballet performances, theater productions
- Viewing films of athletic events to observe the artistic elements of movement
- Experimenting with gravity, inertia, and force concepts

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[1] Physical Education Framework for California Public Schools—Kindergarten Through Grade Twelve (Sacramento: California State Department of Education, 1973), pp. 24-29.

- Studying various topics about adolescence
- Visiting community medical centers and family planning centers
- Seeing demonstrations and films of dances of various cultures and periods of history
- Exploring different musical meters in body movement
- Creating original dance plays
- Miming favorite literary characters and scenes

Interdisciplinary Activities and Methods in Body Education*

The skills that students practice in body education classes and use in sports and play are extensions of movements that people exhibit during everyday work and play, and some of the unconscious movements that people make to sound and rhythm can be seen in more sophisticated forms in the movements of professional dancers. When people talk or show their feelings, their gestures offer further evidences of the pervasiveness of movement. Students can observe these kinds of movements, discuss their meanings, and improvise on them in pantomime or dramatic play. The gestures and movements of native speakers of English can be compared with those for whom English is a second language. A dictionary of gestures can be compiled and illustrated with pen-and-ink drawings. The ambiguity of certain gestures in a culture can be pointed out, along with the fact that similar gestures may have different meanings in different cultures. Such an inquiry might well be expanded into an interdisciplinary project combining the language arts, foreign languages, and the social sciences. Schools and other institutions curtail certain kinds of movement and encourage others: students can give many examples from their own experience. Non-movement can be compared with movement. Is it possible not to move a muscle in the body? What is the relationship between non-movement and contemplation that some religions insist upon?

Body education, drama and language arts, and music teachers should consider the ways in which literature, drama, mime, movement, dance, and music complement one another; interdisciplinary activities will result from such studies. Many ideas are contained in the chapter on "Rhythm and Movement" in the

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*See also other disciplinary chapters. Body education is incorporated in the entire curriculum.

Drama/Theater Framework.[1] Moffett discusses the effect that music has on stimulating movement, pantomime, and dance drama.[2] Related movement and music activities are recommended in many places in the early and later elementary chapters of this framework. Junior high school teachers should adapt some of them to their students' needs. The Orff-Schulwerk curriculum is a ready-made vehicle for bringing together language, movement, and music, emphasizing immediate creative and expressive activity rather than formal training and practice. Orff methods can be successfully introduced in junior high school (and in high school, college, or adult education classes). Teachers of drama and the language arts, body education, and music can form an Orff study group; with some inservice help from an Orff specialist, they will soon be able to apply Orff techniques throughout the junior high school years.[3]

Body education teachers and music teachers should always work closely together. A good deal of composed music comes from common dance rhythms and tunes. The music teacher can show how many themes of classical and popular music have been borrowed from folk music. Ballet music should be listened to for its intrinsic musical value as well as to understand the descriptive and programmatic qualities interpreted by the dancers. The dance teacher might demonstrate and explain an example of choreography to a class, and have it plan one of its own. These teachers acting together can correct some erroneous attitudes about ballet and dance. Why is it that adolescent boys look upon dance and ballet as "feminine" or suggestive of homosexuality, but in college they may choose movement and dance as careers or as arts that assist another career—acting or teaching, for example? Why are some forms of dance considered unmanly by some Americans, but decidedly manly by people in other cultures?

Teachers of body education should value music for its own sake and should choose only the best of every genre for classroom use. Music in physical education classes is too often selected merely because it has an obvious rhythm or supposedly conveys a certain mood. Body education classrooms should be places where the music and rhythms of the students' own culture are explored, and where those of other times and cultures can be enjoyed. Teachers should be knowledgeable about and appreciate the musical contributions of the popular composers their students admire, and the class should hear the music from ballet and dance scores of several twentieth-century composers, from Bernstein to Copland and Stravinsky. Classical ballet and the folk-dance music of many countries can be made familiar to students in body education classes. In these and other ways, teachers of body education and music can reinforce each other's work.

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[1] (Sacramento, 1971), pp. 30-39.

[2] A Student-Centered Language Arts Curriculum, pp. 167-169.

[3] See footnote in Chapter IV, Recommendations, for extended citation of references to Orff-Schulwerk.

Questions regarding the functions of dance and sport in this and other societies can be studied from the standpoint of history, sociology, anthropology, and religion. The topics may heighten interest in the social sciences for those students who like athletics but have not read widely in history, sociology, psychology, and other subjects. Some of the following questions will provide topics for interdisciplinary study:

- Why were women excluded from participation in the Olympic Games of ancient Greece? What is their status in amateur and professional sports at the present time? Should there be coeducational interscholastic athletics?
- Why do emerging nations place such high regard on athletic skill? How do the older nations regard it? Are there striking differences between national attitudes toward sports?
- What are some of the canons of body proportion that have been established by artists of various eras? What "body styles" are popular at the present time?
- What caused the development of the sports movement in the United States during the late nineteenth century?
- Why are there so many spectators of rather than participants in sports? What implications are there in this for national health?
- What kind of careers are possible for males and females in the field of dance and movement? How much training and physical conditioning are required? What are the social attitudes toward these careers?
- What part does dance and dancing play in your local culture?
- What place has dance in religious activities familiar to the class?

An important aspect of body education is helping students understand the artistry of human movement in such features as rhythm, balance, and tension. Dance provides many outlets for creative expression and communication for junior high students. They can begin to view sports as a form of artistic expression. When athletes perform record-breaking events, they usually display a high degree of physical control, style, and grace. Films of accomplished athletes, and student films of themselves in motion, could be studied with respect to the artistic elements of harmony, form, and balance, among others. Students can study examples of famous paintings and sculptures that show the human body in motion; they can draw or photograph athletes, dancers, and others in motion.[1] Exhibitions can be set up in the classroom or gymnasium from time to time.

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[1] Marlin Mackenzie, pp. 56-58.

Basic folk and square dance steps and patterns, discussed in the later elementary chapter,[1] should be reviewed. Background material and history concerning folk and square dance can be gathered by an interdisciplinary study group. Words like "mazurka," "waltz," and "schottische" can be traced to their national origins in language study. In history classes the European quadrille, for example, can be studied as the forerunner of the American square dance, or the Israeli grapevine dance, "Mayim," considered as an expression of people finding water in an arid country. Students should be made aware that many dances express the beliefs and customs of the cultures from which they come; they are often performed for communication and celebration of people's most important values and events, rather than for exhibition or recreation.

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[1] See Part Three, Chapter III.

CHAPTER IV

MUSIC

Music holds a special place in the development of early adolescents. Many possess musical talents and want to display them; many more are interested in learning how to play and listen to music. They are ready to sample and appreciate various kinds of music, and to get their hands on musical instruments of several types. In the humanities curriculum, music is one of the arts everyone will partake of every day. The humanities faculty of the junior high school will be especially concerned that music does not get restricted to the talented few in classes reserved for performing musicians. The philosophy and activities of the humanities music program in the elementary school will continue and deepen, and students will have more contact with music than is possible in a strictly departmental music program.

Teachers should not read this chapter of the framework without also reading the chapters on music in early elementary, later elementary, and senior high school. The sections on listening and performing (in the broad sense) are the heart of the humanities music program, and many of the recommendations are adaptable to several levels of study. Such "vertical" reading of the framework should give a sense of the breadth and depth sought after in the music education of every student from kindergarten to grade twelve. It should also show how music reaches out to other subjects along the way.

Recommendations

Music teachers, and teachers of other subjects on the humanities faculty, should provide the time and setting for junior high students to listen to as much music as possible. Records and performers that students like should make up a large part of the repertoire.[1] Desks can be placed in semi-circles or grouped irregularly, and furniture and rugs can be brought from home or elsewhere to add comfort. Sitting, lying, or lounging should be permitted. A section of the room should be cleared from time to time to allow freedom to move to music.

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[1] Two articles in the Music Educators Journal for May, 1970, present the case for bringing popular music into the classroom: "From Rock to Bach" by Sidney Fox; and "Youth Music on Their Terms" by Thomas Willis. A thoughtful work on the topic of listening that should be read in faculty seminars is William C. Hartshorn, "The Role of Listening," Basic Concepts in Music Education, Fifty-seventh Yearbook, Part I (Chicago: National Society for the Study of Education, 1958).

Good stereophonic record- or tape-players must be on hand, with a wide variety of recordings or tapes, and teachers should have a budget for replacement and new purchases. Students should be encouraged to borrow records and tapes and bring their own to school; an exchange system can be set up under suitable guidelines. A school-wide record or tape center can be established with listening places located in music and humanities classrooms, library, commons area, and the multi-use room (if it is at all conducive to quiet and comfortable listening).

The performing abilities of students are not sufficiently recognized as a source of listening pleasure and instruction. Many take private lessons or are self-taught; yet they rarely get a chance to perform for their classmates. Student rock and jazz groups of junior and senior high school age are often surprisingly accomplished musicians. The school should see that they perform frequently in the gym, on the lawn, in the classroom, or over the public address system. Bands, orchestras, and choirs should be heard in concert by their own student bodies and neighboring schools, especially elementary. These groups seldom rehearse solely for student audiences; they mostly prepare for parent audiences, athletic events, or music competitions. Why do not students as listeners receive the major attention of students as performers?

Humanities faculty members should arrange for students to visit live musical performances away from school and invite professional musicians to give concerts at school. Parent organizations can often give financial support, and parent volunteers can help out on field trips. Parents, teachers, and students can listen and perform together in many combinations. Students almost never see teachers or parents playing with a school instrumental group or singing in the school chorus.

Group-singing should occur in humanities classrooms. Junior high students will continue this activity from elementary school days if it is not conducted in a childish manner. If starting such a program seems impossibly hard, humanities teachers might enlist the aid of foreign language students and teachers. Group-singing in these classes has long been an enjoyable way of learning the language of another people. There is a wide range of songs open to a lively group of seventh or eighth graders. Different times, cultures, and languages can be represented in the choice. Songs should be repeated until they are familiar, and second and third verses should be memorized. Singing along with recordings strengthens group-singing and gives practice in reading.[1]

Making and decorating musical instruments, performing on self-made instruments, experimenting with the physics of sound, and composing music are activities that students should carry on in music, art, industrial arts, science, and drama and language arts classes. They should investigate instrument-building in several different societies and thus bring art, industrial arts, music, and the social sciences together. These and other methods must be fully utilized so as to get young people working with their hands and using their imaginations. Then they will discover musical principles, the quality of sounds that different materials and constructions produce, and the artistic possibilities in designing and decorating instruments and making music.[1] When the end-product of building an instrument enhances music-making and pleases the eye, students receive direct knowledge of some of the relationships between two powerful arts.

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[1] See Part Three, Chapter IV.

Projects in which students use scrap materials to make wood, metal, or branch sculpture can be turned into musical sculpture by adding strings and resonance boxes. Such projects can be initiated by non-musical art teachers or non-artistic music teachers. Junior high students could make instruments for primary grade children and even teach primary-grade teachers how to make them.[2]

Humanities and music teachers must continue the movement and dance education that was begun and developed in the elementary grades. Physical, verbal, and musical activities carried on in music, body education, drama, and language arts classes help satisfy the strong desire of early adolescents for physical activity and bodily expression. Orff-Schulwerk activities are adaptable to teenagers. Students can devise speech and rhythm patterns appropriate to their age. Those who have no instrumental background at all can compose melodies, harmonies, and rhythms on Orff instruments. The ensemble possibilities of these instruments are nearly endless, and students can take turns as players and conductors.[3]

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[1] See, for example, a description of "Drum Ball" a musical game of catch that grew out of a chance happening in a park and ended up as a concert where students created their own music, using their bodies, self-made instruments, and a ball; Philip Corner, "Drumball: Paying Respect to Students," *Music Educator's Journal* (Nov., 1970), pp. 43-45.

[2] See Sidney Brien, "Music to My Eyes," *School Arts* (March, 1971), pp. 30-31, and Edith S. Myerson, "Listen to What I Made! From Musical Theory to Usable Instrument," *Young Children* (December, 1970), pp. 90-93. See also the discussion of making music and musical instruments in Part Six, Chapter IV, Recommendations.

[3] See references to Orff-Schulwerk in the chapters on music and drama and the language arts in Parts One, Two, and Three, and also the recommendations and activities in Part Six, Chapter III. See also the chapters on Body Education. Orff-Schulwerk can readily be learned by teachers who are not music specialists. However, inservice training conducted by someone who is expert in the method is necessary. Some practitioners of the Orff method are developing materials for junior and senior high school students. Inquiries can be made to the American Orff-Schulwerk Association (Executive Headquarters), School of Music, Ball State University, Muncie, Indiana 47306; and Orff-Schulwerk Association, 16703 South Clark, Bellflower, California 90706. The books cited in Part Three, Chapter IV, Recommendations, can be used for junior high school work also. In addition, see Doreen Hall, *Orff-Schulwerk: Teachers' Manual* (New York: Baldwin Hills Publishing Corp, 1960), and Lawrence Wheeler and Lois Raebeck, *Orff and Kodaly Adapted for the Elementary School* (Dubuque, Iowa: William C. Brown Co., 1972).

Junior high school students like to learn new skills that require eye-hand coordination. They should be able to start or continue playing band and orchestra instruments, but they should also have the opportunity to join with classmates and teachers in playing the guitar, accordion, ukulele, recorder, harmonica, bongo drums, and other so-called popular instruments.

Most junior high schools offer general music classes, but they are seldom popular with students— or with music teachers—perhaps because they are designed and reserved for students who do not elect choral or instrumental music. Those who are musically inclined will choose performing classes, a choice that automatically exempts them from general music. Such performing classes are usually directed toward training students for senior high school music organizations or even for professional careers in music; hence, very little music education of a liberal arts kind is included in them. This way of organizing the music curriculum produces several unfortunate consequences:

1. It perpetuates the philosophy and the practice that have for decades denied a balanced education in music to all students in secondary schools.

2. It compounds the isolation of both "more" and "less" talented or musically inclined students by separating them and their instruction. These young people never meet in school music classes to sing, play, hear, or talk about music together.

3. It thus prevents uncommonly gifted or career-minded students from mixing in general music classes with less dedicated students who may nonetheless have a good deal to offer as amateurs, consumers, appreciators, and critics of music. It also prevents their discovering what a general music class can give them if it is taught in a humanities context. Like everyone else, performers of music must learn how to appreciate it and how to extend their knowledge of musical literature.

4. Finally, a curriculum so organized will reduce the importance, the reputation, and even the content of general music classes, so that they fail to satisfy either the students or the teachers who participate in them.

To overcome these tendencies, a humanities program must offer a very much improved general education in music, which will require a faculty of generalists and specialists able to teach it. The aims of general music education are stated in the Music Framework: increasing aural perception, discovering the things that make a piece of music unique, responding personally, creating and producing, and developing musical taste.[1] This is a large order; it can form the basis of a properly serious curriculum for junior high school students who want to bring music into their daily lives.

There are many ways of accomplishing these aims. For example, classes in specific kinds of music, incorporating the interests of students and teachers, might be offered for a semester or part of a semester. They might comprise activities that satisfy student needs to know something about the musical elements involved in a given type or style of music being studied. Folk, jazz, and rock music, classical music, music on records, guitar, banjo, and lute music, rhythms and movements, dance music, small-ensemble music of several kinds and eras— such vocal and instrumental literature, in the broadest sense of the term, could replace the general music classes now offered in most secondary schools.

To present such a curriculum, music teachers in junior high schools will have to be generalists as well as specialists. Their primary task should not be to teach performing music in band, orchestra, and chorus from the point of view of training students to become semi-professional musicians. This may be an appropriate goal for some students in senior high school, but junior high school music teachers should meet the desire of early adolescents to learn to play instruments, and play and sing in groups, by organizing many combinations of individual, ensemble, and large-group instruction. They should encourage students to try several instruments and to develop some skill in playing at least one of them. Music teachers should be equally concerned with improving their students' listening abilities and tastes, rhythmic and movement abilities, and familiarity with a wide variety of music. They should join faculty study groups and be ready to help other teachers, particularly those with a limited education in music, to bring music into their classrooms in appropriate ways. Music teachers should function as resource persons for, and participating members of, interdisciplinary teaching teams. In order to fulfill these roles, teachers of performing music in junior high school should be specifically trained to teach general music and have a broad background in the arts.[2]

Many band, orchestra, and choral teachers are sincerely interested in teaching performance skills. They are seldom trained to teach general music, because music schools prepare teachers to direct bands and choruses, not to improve the musical understanding of all students. Public schools should insist on having generally trained music teachers, and music schools should revise their training program.[1] When junior high schools do have the good fortune to find music teachers who combine special and general capabilities, administrators must not then require them to teach performing music only, justifying this position on the ground of parental pressure, real or assumed, to mount a marching band or make the chorus a contender in regional competitions.[2] Neither should they be expected to do justice to general and special music when they have the whole student body to attend to. The recommendation of the Music Framework of one music teacher to approximately 600 students in the elementary schools should be adopted for junior high schools.

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[1] (Sacramento, 1971), pp. 16-17.

[2] See Part Six, Chapter IV, for a discussion of the background and training of humanities and music teachers in high school, and also the Music Framework, pp. 59-62.

As interdisciplinary education develops, teachers will be looking for more and better instructional materials that bring the arts and humanities together. Humanities planning committees and teaching teams will have to spend some time in evaluating books, films, filmstrips, multimedia kits, recordings, and other instructional aids. One constant problem with such materials is that they assume more background and knowledge than students have, and lead them into disguised studies of musicology, art history, and the like. Student textbooks that purport to show relationships among the arts are likely to be highly compressed and necessarily superficial treatments of huge topics in the history of the creative arts. They assume that the printed text will carry much of the instruction by itself and that students will appreciate great works of art simply through reading about the lives of artists, elements of form and style, the history and development of art forms, what notable people think are the values of the arts, and so on. Teachers can gather ideas from such books, using them as references for themselves and sometimes with students; they should extract, excerpt, and adapt from them. But they should not use them as textbooks for students. There are many texts to be studied in the humanities, but no textbooks.[1]

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[1] The point of view that music teachers should be trained to teach general music and should have a broad background in the arts and humanities is concisely and forcefully stated in California Music Educators Association, A Position Paper in Music Education: Guidelines for the Development of Expanded Programs Utilizing the Provisions of the George E. Miller Education Act of 1968 (December, 1968), pp. 10-13. This pamphlet deserves wider currency among teachers and administrators. It is a far-seeing and forthright statement about the role of music education in the public schools.

[2] Music teachers should examine the practice of having public school students participate in music competitions. None of the other arts requires this, and such professional competition is not compatible with humanities education. The marching band is another public school institution that has no place in junior high school. It is a non-musical activity that takes up a lot of time and makes students go through intricate and fatiguing military marching practices and participate in non-educational endeavors, such as raising money for uniforms. Worst of all, it debases band music, because the requirements of display and movement on the open field are not compatible with the cohesiveness necessary for band music to be performed and heard properly.

Activities Going On in the Music Program

- Activities listed in Parts One, Two, and Three in this framework, many of which can be adapted for junior high school
- Activities that can be inferred from the Music Framework, particularly pages 47-56
- Having many opportunities to listen to and enjoy a wide variety of music
- Building a listening repertoire of favorite classical, modern, and popular music
- Hearing music as part of language arts, social sciences, mathematics, household arts, and other classes
- Developing an interest in music of non-Western cultures
- Finding out which members of the class play instruments and which like to sing
- Organizing classroom instrumental and vocal ensembles

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[1] For example, in the Exploring Music series, referred to a number of times in this framework, there are two textbooks published for junior and senior high school students that are useful as reference books for teachers, when used discriminatingly, and for students, when used selectively under teacher guidance; but teachers must be aware of their drawbacks. For example, the Junior Book has many examples of music from past and present, near and far, that can be used in humanities and music classes; however, some of its sections— "Design in Music" is one— are just too complex for most junior high students. In the Senior Book, the unit on the arts and the life of man compresses a wide sweep of time and a large number of artists, musicians, and writers into the brief span of 43 pages. See Beth Landis and Laura Hoggard, Exploring Music— Junior Book (Teacher's Edition, 1968) and Beth Landis, Exploring Music— Senior Book (1969) (New York: Holt, Rinehart and Winston, Inc.). See also the recommendation on evaluation of textbooks in Part Three, Chapter IV.

- Inviting student groups from other schools or places to give concerts to humanities classes
- Inviting parents to perform for and with students
- Inventing and constructing instruments and performing on them
- Composing simple melodies, rhythms, and harmonies
- Exploring how the human body can be used as an instrument to make rhythm, voiced sound, and expressive gesture
- Listening to music with large groups, small groups, and independently; comparing what it is like to listen as a member of an orchestra, chorus, or chamber group and as a member of an audience
- Listening to different kinds of music for varying lengths of time, at different volume levels (though none too loud)
- Singing and playing recordings and instruments under different acoustical situations; noting the effects when music is played in the presence of sound-absorbing material such as drapes and carpets, indoors and outside, in large concert halls, and in small sound studios
- Investigating the differences between sound and non-sound, noise and music; formulating a definition of music
- Recording natural and man-made sounds in the environment; playing these sounds separately or putting them together as collages of sound
- Learning about the damage that very loud music can do to the hearing of performers and listeners
- Studying the problem of noise pollution; observing the effects that different kinds of background music have on people when they are studying, relaxing, or working
- Attending museum or art gallery exhibitions on light and sound; making sound-and-light shows for other classes in school[1]

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[1] Some community museums and art galleries sponsor sound-and-light exhibitions; for example, "Light and Sound Exploration," Walnut Creek Civic Arts Gallery, Walnut Creek, California, November-December, 1971. Teachers should speak to gallery and museum directors and request that such exhibitions be held.

Some Interdisciplinary Methods and Activities Involving Music[*]

When students want to discuss and express thoughts and feelings that arise from listening to music, workshops can be formed that are patterned after the writing workshops recommended in the drama/language arts chapters of this framework. In music workshops, students can express themselves through body movement, dance, drama, art, poetry, or music of their own creation. They can discuss performers, composers, periods of music, and musical cultures. Members can perform to one another within a workshop group, and several workshops can combine to form an audience for solo or ensemble players from another group. Young listeners can discuss standards for judging the musicianship of young performers. Teachers can help students employ the informed comment and criticism that James Moffett strives for in the writing workshop.[1]

Teachers must be very careful about the kind and amount of discussing, reading, and writing activities they use in connection with the highly personal and largely non-verbal realm of music. Writing about music is unimportant compared to listening to it; however, spontaneous writing may be roused by listening. For example, students could write sensory descriptions, using Moffett's recommendations, about how a particular piece of music makes them feel, and read them to the workshop group. But junior high school students should not be made to produce music "reports," a type of writing assignment that inhibits expressive responses to any art. In the typical music report, students have to come up with a topic about something or someone in the realm of music: the lives of composers, how instruments are made, the origins of rock and roll, and the like—topics for which there is sufficient information in an encyclopedia. These reports combine the worst features of school writing: copied information, padded content, jaded style. Teachers normally require them because they supply a grade and are believed to foster "research." Reports on musical topics are non-musical exercises and should be eliminated from the curriculum as a general requirement. Students who want to make a special study of some aspect of music should be encouraged to report their work by performing, playing records, and commenting on music. Writing can also be employed, of course, if it serves a valid purpose.

Music from the numerous ethnic strains in American life belongs in humanities classrooms. Greek, Slavic, Italian, German, Spanish, Scotch-Irish, Jewish, English, African—music from as many immigrant groups as possible should be heard. Music of regional cultures should also be included: Appalachia, Tennessee and Kentucky, American Indian communities, the West and Southwest. Ethnic music is such a rich part of American cultural life that every student in school can take pride in it. Wherever students have musical skills and knowledge because of their ethnic backgrounds, they should have the opportunity to perform for their classmates and for the school.

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[*] See also other disciplinary chapters. Music is incorporated with the entire curriculum.

[1] Student-Centered Language Arts Curriculum, K-13: A Handbook for Teachers, p. 197.

Students do not get the chance to hear music of ethnic groups often and long enough to become familiar with distinctive sounds and styles. The listening workshop can become a means for doing this. Workshop groups could put together record, song, or instrumental concerts of ethnic music for other groups or classes. Wherever possible, members should sing in the native language or dialect and teach these songs to others.

Music of American Indian, Mexican-American, and Black-American cultures have greatly enriched the American musical heritage. Humanities students should listen frequently to the music of these cultural groups, including the music of their contemporary composers. The part that music has played in the struggle of ethnic groups for social rights should be studied.[1] Religious music also deserves to be heard in humanities classes. Students should be able to sing the "Doxology" and "Shm's Israel," for example, and learn some Protestant hymns, music of the Catholic Mass, Eastern Orthodox music, and Jewish cantorial music, among other kinds.

Times should be set aside for listening to music of Asian, Indian, African, and other world cultures.[2] Not having grown up with the tonal, rhythmic and instrumental systems of non-Western cultures, students might approach listening to this music as they would a foreign language. They should first seek to become familiar with some of its characteristics. To Western ears, Chinese melody may seem tedious and unresolved. To the Chinese, however, Westerners may lack appreciation for continuous, unadorned melody.[3] Indian musicians play long and complicated melodies on stringed instruments without employing harmony. Indian tonal scales are different from Western. Students learn to feel cultural differences when they hear enough of the music of other cultures. They also get a sense for the international character of music when they recognize how melody, harmony, rhythm, and instruments of various nations and cultures have influenced one another.

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[1] Dominique-Renee DeLerma, writing in "Black Music Now," Music Educators' Journal (November, 1970), states that when ethnic music is in proper focus in the curriculum, ethnocentrism tends to fade—". . . black sentiment is not pro-black, but pro-individual; focus will be on people, not on forms. . . ."

[2] Music Framework, p. 38.

[3] Ruth Tooze and Beatrice Krone, Literature and Music as Resources for Social Studies (Englewood Cliffs, N.J.: Prentice-Hall, 1955), p. 345.

Perceiving changes in music is one way of noting changes in historical time. For example, it is possible to hear changes in the sound of a composer's music by listening to some works of his early, middle, and later years. Changes in popular music in the United States since the turn of the century can be noted through listening to old and new recordings. Students might characterize in their own words the differences they perceive between the melodies of the late 1890's and early 1900's; ragtime and early jazz of the 20's; jazz, swing, and "big band" music of the 30's and 40's; rock in the 50's and 60's; and mixtures of styles in the present. A musical time-line based on listening might be developed by a class.[1]

Students in humanities classes can learn much about the social use of music. Folk music, for example, expresses feelings about birth, death, marriage, love, hatred, war, victories, defeats, religious beliefs, seasons of the year, etc. Much of composed music has its origins in composers' feelings about events in their own lives and the lives of other people, groups, and nations. Singers and composers of folk music occupy a prominent place in contemporary musical life, and young people are familiar with the names, styles, and "messages" of many of them. The social and economic discrimination that blacks have suffered in Northern United States, for example, is chronicled by folk singers and composers Huddie Leadbetter and Bill Broonzy. They wrote such songs as "Bourgeois Blues" and "Discrimination Blues" after they moved to the North.[2] Students could compose lyrics and music to describe events from their own lives.

There are many events going on every day in schools and communities and recorded on television and radio that are accompanied by various kinds of music. Students might find it interesting to compare the nature of an occasion and the mood of the music that accompanies it. They can also organize events of their own and select music to fit them. They can honor the births and deaths of composers, celebrate special days, and organize music festivals and cultural fairs. Records can be played in humanities or music classes or over the public address system during the noon hour, featuring the music of a composer, a nation, or a cultural group. Students can learn and perform some of the music; the band, orchestra, and chorus can give concerts over the public address system or on closed-circuit television. Brief biographical sketches and program notes made by students may be appropriate as commentary and setting. Emphasis should be upon the music itself, however, not on the reporting of it.

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[1] The idea of the art time-line, presented by Mark Luca and Robert Kent in Art Education: Strategies of Teaching (Englewood Cliffs, N.J.: Prentice-Hall, 1968), pp. 81-82, could be adapted for a music time-line.

[2] Orinda Education Association—Music Study Group, unpublished report, June, 1972 (Orinda Union School District, California), "A Suggested Outline in Grades 4, 5, 6," pp. 28-29.

Faculty and students can plan schoolwide music and arts festivals. Renaissance fairs are a popular way of organizing an arts event, but Renaissances other than the Italian should also be celebrated. Observances of cultural and religious groups, the holidays of foreign countries as well as this country, the gods and heroes of myth and legend, and the worship of the forces of nature should be considered. But schools can hold a music festival simply for the purpose of hearing and playing music that happens to be performable among the members of the school community— students, teachers, and parents. No preparation for competition is required, just rehearsal to play and sing for familiar and appreciative audiences.

Music is a political factor in the life of a people, and rightly belongs in the interdisciplinary study of music and the social sciences. When studying American history, students should learn about the close relationship of patriotism, nationalism, and music. The American Revolution, Civil War, Spanish-American War, and World Wars I and II have produced their own music. Music also gives voice to protest and revolt. The labor movement has had its songs, as does the civil rights movement. The anti-war rock and folk ballads of the sixties reinforced, if they did not increase, anti-war sentiment in this country. Teachers should ask how many students know the words to "We Shall Overcome!" Junior high social science classes might consider the hypothesis that anti-war music helped cause the United States to withdraw from Vietnam.

Junior and senior high schools invariably lack a planned commons area where students can meet informally. In good weather, courtyards are sometimes available as student gathering-places; in bad weather, the multi-use room or the library may be open briefly for socializing, usually just during lunch. But rarely is there a place in the building or on the grounds that has been set aside specifically for teenagers to meet, talk, study (in their communal fashion), dance, and listen to music. Such a place would have a raised platform that could be used for bands, for rallies and speeches, and maybe even for occasional dramatic play. Insofar as possible, it would have a casual, non-school atmosphere, and students would be able to come to this place any time during the day.

Painting and drawing to music are expressive responses as long as students can paint and draw freely what they feel. It is wrong to ask them to make literal interpretations in art of abstract qualities in music. They should not have to paint spring pictures for Schumann's Spring Symphony, or versions of heaven to illustrate Mahler's Fourth Symphony. In program music, where composers intend some literal meanings, art as illustration may be employed. Seventh and eighth graders like to illustrate and can develop considerable skill in this field. They could make pictures, posters, or murals for such program music as Pictures At An Exhibition, Night on Bald Mountain, or Til Eulenspiegel. Tschaikowsky's Overture 1812 is a musical depiction of a dramatic time in Russian history. Students can speculate on why he used religious themes and the "Marseillaise," and called for real cannon-fire in the score. Reading about that period of Russian history might follow. All program music, however, should be first listened to without the story. Students should be asked to describe the feelings aroused by the music; then their responses can be compared with accounts of what the composers said they were describing.

Comparing historical styles in music and painting, and in other arts, should be done with caution, if at all. For example, discovering such parallels as may exist among neo-classical styles of music, literature, and architecture in the eighteenth century requires a level of sophistication and knowledge that junior and senior high school students do not yet possess. Where there are a few possible visual and aural similarities, such as in some impressionistic painting and music, students may gain increased awareness of Impressionism through comparison. They should first view a number of examples of paintings by such artists as Degas, Monet, and Renoir, and hear a number of works by such composers as Debussy and Ravel. After the students have had ample time to assimilate these works, the teacher can ask if they perceive any similarities. They should not be pressed to identify them; rather, the teacher can explain what some Impressionist composers and painters attempted to achieve and how some people find it instructive to look for resemblances. The group can then do some comparing of its own.

CHAPTER V

DRAMA AND THE LANGUAGE ARTS

In the three preceding sections of this framework, the language arts have been united with drama and treated in one place.[1] That unity is maintained here and in Part Six. Drama as *theater* branches off and becomes a separate enterprise only in senior high school, where it appropriately makes use of the advanced techniques and concepts in the *Drama/Theater Framework*. The term "language arts" appears most often in connection with elementary schools, and does not have the historic status of "English" as a descriptive title for junior and senior high school offerings in this field of learning. Nevertheless, it is the best term available to convey the idea that literature is an art form, and that reading, writing, and appreciating literature are likewise forms of art. In a humanities program they must be protected against departmentalization into "English" as a kind of college "subject" taught in isolation from the rest of the curriculum.

Dramatic literature, recitation, reading aloud, acting, and scriptwriting also have their origins in language and are vehicles of language. They must retain their place in the course work usually called "English." Unless they do, the study of English will lose its vital connection with its roots— with physical expressiveness, oral literature, and the rhythms of the speaking voice. In the worst instances, it will become a pale copy of a university English "major." James Moffett puts the case well:

> Movement to sound, pantomime, charades, enactments, and improvisations should all be continued. They are not just games for kiddies, or "enrichment," but serious business. Teachers should not feel that the time spent on them is time diverted from the tasks of learning about language, literature, and composition. Drama will definitely further such goals. Furthermore, children of this age are by no means ready just to sit and work with books and paper, all day, every day. Many of the problems that begin at this age— destructive rebellion, alienation from school, dropping out, delinquency— can be alleviated if adolescents see school as a place where feeling and energy can be shaped and handled, instead of a place where these forces must be stifled until time to meet with the

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[1] See Part One, Chapter V, and the introduction to Chapter V, Part Two. Junior and senior high school teachers should familiarize themselves with the K-6 materials. This is a cumulative program.

gang again. Many teachers are afraid that drama work will open a vent and create disorder, but all people who have worked with it know that it tends, rather, to lower tensions and to help students behave better.[1]

The means to ally talking, reading, and writing with drama and the other arts are still at hand: they are the same as those which make a good kindergarten the archetype of a humanities schoolroom wherever it may be housed. The kindergarten model must be taken seriously for junior high school education as a whole and for organizing the classrooms where educational programs are translated into daily action. Drama and the language arts should be taught in rooms that look and sound much more like art workshops than like the places where conventional English classes are usually held in most schools.[2]

Recommendations

Whether they teach alone, on teams, or as members of a humanities faculty, junior high school drama and language arts teachers should be given released time to organize a weekly inservice seminar for professional study.[3]

The following texts are recommended as a basic collection:

- Bradford Arthur, Teaching English to Speakers of English (New York: Harcourt Brace Jovanovich, 1973).
- Drama/Theater Framework (Sacramento: California State Department of Education, 1972).
- English Language Framework (Sacramento: California State Department of Education, 1968).
- Joseph Featherstone, Schools Where Children Learn (New York: Liveright, 1971).
- James Herndon, The Way it Spozed to Be (New York: Bantam Books, 1969).

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[1] A Student-Centered Language Arts Curriculum, K-13, p. 283. See also the footnote.

[2] See Part One, Chapters I and V.

[3] See Part Two, Chapter V, and the section on teacher education (Part Eight) for further description and discussion.

- Kenneth Koch, Wishes, Lies, and Dreams: Teaching Children to Write Poetry (New York: Vintage Books, 1970).
- Kenneth Koch, Rose, Where Did You Get That Red? (New York: Random House, 1973).
- Herbert Kohl, 36 Children (New York: New American Library, 1967).
- James Moffett, A Student-Centered Language Arts Curriculum, K-13: A Handbook for Teachers (Boston: Houghton Mifflin, 1973).
- James Moffett, Teaching the Universe of Discourse (Boston: Houghton Mifflin, 1968).
- Elwyn S. Richardson, In the Early World (New York: Random House, 1964).

The single-volume (K-13) edition of Moffett's Handbook is the only one recommended for use with this framework, because the full extent and continuity of the curriculum must be grasped before a part of it it tried out in classrooms. The integrated study of drama and the language arts requires a sweeping view. Teachers who study only "their" section of a handbook or a program will miss a great deal they ought to know. Kindergarten and elementary teachers must see what the whole curriculum aims at and what their pupils are expected to do along the way. Junior and senior high school teachers need to look back as well as ahead so as to plan their work intelligently. Long-range, cumulative projects will be successful only when the planners clearly understand what the effort requires from beginning to end.

Teachers and specialists in drama and the language arts should therefore spend some time on Chapter 18 ("Review and Preview") in Moffett and on the introduction to Part Three (Grades Seven through Nine). In the former he recapitulates "the main activities that are the goals of the program"; in the latter he shows how to help students new to the curriculum, and surveys its next stages:

> The bulk of the work for these years comprises two main streams— dramatic reading and writing and narrative reading and writing. Drama and narrative are understood here in a broad sense that takes in poetry, plays, and fiction and overlaps with essay and exposition, to which new avenues are thus opened. Students read discourse of the same sort they are writing. Hence reading and writing are coordinated in practice and dealt with here under the same headings. Writing provides a key to reading comprehension and literary appreciation, and reading opens doors for writing possibilities. No textbooks in language, grammar, and composition are used.

> Literature textbook series based on historical chronology, themes, and most literary critical principles would be irrelevant not only to this program but, in my estimation, to pre-college education in general, though of course teachers may draw many good reading selections from them.[1]

Although it may be difficult in some schools to give up using textbooks in language, grammar, composition, and literature, a persistent effort should be made to do so. Oral and written expression in the broadest sense of the terms are the basic concerns of language arts education; they are the curriculum. Students and teachers do them together every day; and the only texts these experienced speakers, actors, readers, and writers require are, in Moffett's words, an "appropriate array of books"— plus the writings produced by the students themselves.

The reading selections (including reference works of several kinds) must be a genuine array, a large and impressive assortment of books, magazines, and newspapers chosen by teachers and students to satisfy their particular needs. They should be kept on resource tables and shelves in the classroom for ready access by everyone. Teachers should pay special attention to an often-neglected category— humor. Junior high school students laugh and crack jokes; they say and do funny things themselves and catch on fast to the wit and humor of others. Their ebullience should have outlets in reading and dramatizing comic literature, including beast fables, short novels, and political satire. At some time during every day, and at any time when they are not otherwise occupied, students should be free to read any selection they like. The knowledge and happiness that come to young people who are positively encouraged to read are beyond estimation.[2]

The misery that attends their having to concoct a report every time they read a book is also incalculable. Why should they incur a penalty (or so it seems to them) for performing a meritorious act? Students are well aware of the implicit contradictions in this procedure, which they cynically regard as one more example of adult hypocrisy. Perhaps only the so-called "term paper" is more universally detested and less successful than the "book report" in achieving its advertised aims. Both types of assignment invite plagiarism and other kinds of cheating; both attempt to force an alliance between reading and writing quite out of keeping with the relationships that should prevail between them.

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[1] Moffett, pp. 275-276. Junior high school teachers should also see James J. Lynch and Bertram Evans, High School English Textbooks (Boston: Little, Brown and Co., 1963), especially "Introduction and Summation," pp. 3-16, and "Recommendations," pp. 407-417.

[2] See Part One, Chapters I and V, and Part Two, Chapter V, for further discussion of conditions that will promote a love of reading and writing.

If language arts teachers want the study of English to stay at the heart of the humanities curriculum where it belongs, they must face these facts and others just as disturbing. And humanities planning committees must take them into account when fitting the language arts into schoolwide programs.

English as a "subject" arouses mixed feelings in junior high school students. Those who have been happily introduced to the language and the literature will enjoy them in a natural, unaffected way. They will arrive in junior high school able to speak fluently, to read well, and to write capably in several genres. All they want and need is more of the same considerate teaching, the same solid, satisfying work that have inspired them from the beginning. As the examples from Moffett, Richardson, and others prove, these students will move confidently and energetically through a really demanding curriculum. They have been shown how to succeed; they like success; they know how to be "good at English"; so they continue to enjoy speaking, reading, and writing it.

Many students, however, express quite different feelings—some by dropping out; some by refusing to learn how to read and write adequately or at all; some by causing trouble because they cannot speak, read, or write school-English successfully and are angered by their failure; and others by saying openly that they hate English. Hate their mother tongue!—or their adopted tongue! Either way, the modifier connotes a family relationship, and it has gone wrong.

How can this relationship be set right again? Probably never for some users of school-English, though a good teacher will always struggle to disprove the prophecy. For others, a beneficial "regression" may be necessary. This means the adoption of remedial measures. However, they must be quite different from those usually associated with the Developmental, Special, Starred, or otherwise euphemistically-named classes that lower the morale of young adolescents. These measures must not be allowed to fall into the same old patterns that caused the students to fail in the first place. Sterile repetition still plagues language instruction at all levels of schooling, from the early elementary years on. Wherever it exists, and under whatever name, it signals a "failure of satisfactory progression."[1] The "remedial" and "Subject A" courses in community colleges and universities are costly monuments to our blunders in literacy instruction. At their best, they cannot in one or two semesters repair a young lifetime of failure or indifference. At their worst, these classes themselves offer no more than another disheartening trip through the old maze. The students recognize the well-trodden paths and complain bitterly when they are free to say what they think about their schooling.[1]

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[1] Lynch and Evans, p. 279. The whole of two sections—"Progression within Volume" and "Progression within Series," pp. 279-287—should be read by classroom teachers and textbook evaluation committees.

To escape re-enacting past mistakes, remedial education in the language arts should go back to the classroom arrangements and teaching methods described in Parts One, Two, and Three of this framework and in Moffett. In the section entitled "Establishment of Learning Processes," Moffett lists once more the ways in which everyone learns how to produce and receive language. Since they are essentially the same from early childhood to old age, they can be adapted for junior high school students:

> Of most importance are the ways in which children have begun to learn how to produce and receive language. These ways are: dramatic play and interplay, small-group discussion, writing for real purposes and audiences, and actively responding to both books and the writing of other pupils. Underlying all of these has been group process—receiving and giving feedback, using language and finding out the results, responding to responses and thereby sharpening the responses. Learning through group process will not only continue into college—in the very ways established in elementary school—but will continue throughout the learners' lives, for it is the main means of "adult education." This process will have engaged the child with language by letting him learn about it through sociality. At the same time that the ultimately social origin and function of language has been stressed, an attitude of independence and initiative has been fostered, for children have taken over their own education and learned how to learn from each other.[2]

"Remedial" instruction in a humanities program should be so much like "regular" instruction that small groups of English-haters and English-lovers can cooperate every day in many kinds of drama and language arts activities. They should mix in small groups that meet for various purposes, break up for other activities, regroup, collaborate on a project, and so on, while the teaching staff is working individually with students who need to catch up.[3] The social life of a humanities classroom is educational in itself, a powerful aid to teachers and students, and a training-ground for audiences of every kind of performance.

Reading aloud by teachers can be considered a kind of performance requiring skill and application; and it should be continued throughout the junior high school years. Students of this age group like being read to as much as elementary children do; they are by no means too sophisticated to look forward to dramatic reading of short plays, novels, stories, myths and folk tales, and well-told narratives by explorers, adventurers, and naturalists. The growing popularity of the weekly literary serial on TV is this decade's testimonial to the installment novel. It demonstrates once more the human need to participate as an audience in the re-creation of literature.

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[1] Only American history (as taught in four disjointed semesters) ranks as low as English in the opinion of these students. The two "subjects" see-saw for bottom place.

[2] Moffett, p. 265.

[3] See Moffett, p. 275, paragraph 1.

The schoolroom semi-circle resembles the group clustered around the bard or storyteller. This intent, pleasurable listening, which is no more "passive" in a bad sense than listening to music in company, will stimulate other kinds of reading: to oneself at home and in the classroom library corner, and with others in choral groups and dramatic presentations. Both individuality and sociability will thus be strengthened by a reading program that brings teachers and students together as interpreters of literature. The quiet, gentle, unguarded faces of listening students are among the finest sights a teacher will ever see. They reflect an inward opening to the pleasures of language.

Classroom writing should also be done with an audience in mind, specific listeners and readers who will respond immediately to the work and the writer. Experimental pieces, remedial exercises, and private journals, of course, are exceptions to this rule, unless the authors choose to show them to teachers and classmates. But the lonely business of writing always by oneself and for oneself and a teacher is not good for young people. As a general practice, then, writing should be read aloud in a discussion group, passed around to classmates and teachers for comments and suggestions, revised in answer to these judgments, and finally written out carefully for inclusion in a folder of the year's work. Clear thinking, sincere feeling, daring of imagination, fresh and lively language, a growing sense of individual style, a continuing willingness to try new forms—these are the traits young writers should cultivate. They require effort and self-discipline; they repay the writers with profound satisfaction.[1] In Moffett's words:

> The general principle for handling reading and literature is . . . that the student does something with what he reads, extending it through dramatic work, writing, or discussion. I recommend that students not be quizzed for comprehension, tested for facts, or assigned topics to write on about the reading. Instead, I propose that the reading be discussed in small groups, and that issues raised there sometimes be taken to paper.[2]

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[1] For additional help in teaching writing, see Ken Macrorie, "To Be Read," in Teaching High School Composition, ed. Gary Tate and P. J. Corbett (New York: Oxford U. Press, 1973), pp. 96-105.

[2] Moffett, p. 276. See also his remarks about "Unrecommended Writing," pp. 252-255.

Writing should occur when there is a reason for it or a spontaneous urge to do it, when it serves the purposes it can accomplish better than any other means of communication. Kenneth Koch gives excellent advice for teaching young children to write poetry. His attitudes toward children and their work can be just as well applied to the writing of prose. Since his book is built around examples, he shows how so-called advantaged and disadvantaged children can learn to write freely and to discover how much they have to say.[1]

Richardson's examples and precepts make In the Early World an incomparable guide to the writing of poetry and prose, Chapters 5 through 9[2] should be consulted along with Koch to supplement Moffett's procedures. Richardson is especially valuable for language arts teachers in a humanities program because he bases everything he does on an integrated study of the arts and sciences. He admires exactness as well as expressiveness in language, and he knows how to spot and correct the sentimentality, triteness, and highfalutin that so often infect the writing of adolescents.

Well-trained teachers know more than enough about language to answer questions and demonstrate ways of improving oral and written expression. Neither they nor their students need to plod through handbooks of grammar and rhetoric, chapter by chapter, according to some manufactured scheme of steps from one abstract idea to another. Grammar is being taught all the time in the writing workshops and other groups; it is taught every time a teacher speaks or goes to the chalkboard with examples. Educated speech and the ability to write well-formed sentences are in themselves instructive. If we believe that "bad" books and "bad" teaching can harm young people, then shouldn't we also believe that good models can help them? The books recommended in this chapter will show teachers how to teach the mechanics of writing without making their students hate and fear language itself.

Junior high school students are quick to respond to practical suggestions. They want to know how to do things; they will consult reference works; they themselves are tireless experimenters and explainers. But they simply do not like to listen to formal lectures about features of syntax; and routine exercises bore them. Their feelings are shared by most adults, if the truth were told, and they should be respected. All the evidence supports their desire to be shown how to write and their aversion to being told about somebody's rules for writing.[1] They will learn more from hearing themselves on a tape-recorder, seeing their work on ditto sheets, and discussing revisions with classmates and teachers than from filling blanks in workbooks or having to sit through a "grammar day" once a week.

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[1] Wishes, Lies, and Dreams, pp. 24-54. The whole introduction, pp. 1-54, should be used as a training manual for language arts teachers and as an auxiliary to Moffett. Many of Koch's assignments in the body of the book can be adapted to junior high school. See Schools Where Children Learn, pp. 107-111, for a brief descriptive summary of Koch's methods.

[2] Pp. 71-144. See also Schools Where Children Learn, pp. 101-107. Featherstone is largely responsible for extending Richardson's American audience.

Because a program of the type recommended here will certainly produce a great deal of writing, teachers will have to reconsider their ideas about marking and grading papers. This subject should be discussed in the inservice seminars. The exaction of "a grade a week"– in some schools checked by a department head or principal– has probably done as much as any other single practice to drive English teachers from the profession, irritate students, and encourage mechanical testing. Better kinds of evaluation must be adopted. If a department chairman, a principal, or a hallowed (and unexamined) tradition requires teachers to "correct" stacks of themes for a weekly grade, and if performance must also be rated every time a student "recites," then the staff should read Moffett on the role of high school teachers:

> So again I remind the reader that the conventional notion of marking papers does not apply. For some themes the teacher writes brief comments; for some he writes nothing. Grades are based on perusal of folders. He has lots of time, while groups are reading and commenting on each other's papers, to talk individually with students. The response to writing, so important as an enduring stimulus, comes from a much larger audience than the teacher. When he does respond, in person or on paper, he reacts as a real audience– an adult and cultivated one, to be sure, for that is what he is, but also as a first-person individual.[2]

Understandably, it is easier for students to conceive of themselves as audiences for dramatic work than as audiences for written composition. Yet many of the same standards apply to both kinds of activities, especially in humanities classes, where sensitive, intelligent response to many types of performance is a primary goal of the program. In junior high school, the students' ability to observe and interpret dramatic exhibitions will be developed principally in the drama periods and within the acting-space available to the class. Public performance should be postponed until senior high school.

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[1] See Teaching English to Speakers of English, Chapter 1; "Grammar and the Sentence," in Teaching the Universe of Discourse; and Part Two, Chapter V, of this framework.

[2] Moffett, p. 386. See also the other books recommended for professional reading. They contain additional evidence and advice about grading.

Moffett's chapters on dramatic work for junior high school students are among the best in his book. Combined with suitable activities from Level I and Level II of the Drama/Theater Framework, they make it possible for the regular English teacher and the drama specialist to cooperate as a humanities team or as members of a humanities faculty.[1] For early adolescents, who are undergoing intensified physical, emotional, and intellectual changes, it is important to have the opportunity to play out these changes in a congenial classroom atmosphere, where "drama is a central part of English, not an extra or minor specialty."[2]

Moffett concentrates on two "locations," which can also be considered categories of instruction— the drama period and the workshop.[3] Within these environments, students participate in whole-group, small-group, and individual work as actors, dancers, readers, writers, observers, and critics. Teachers should note that the Drama/Theater Framework and Moffett give both verbal and non-verbal expression their due: from warm-up exercises in moving to sound and pantomime, to the enactment of scripts written and produced by the students for the classroom audience.

Such unstressed interchanges of body movement, speech, and writing can be of the greatest benefit to students new to the program or otherwise in need of review or special help. They can be reading, talking in the groups, doing sensory and memory writing on a small scale, and getting into the body education and dramatic exercises going on every day, while the teaching staff coaches them in the more advanced procedures familiar by now to the experienced students.[4] The staff must discover for itself how far a certain group of young adolescents are willing to go in pantomiming to music or even in speaking before the class. Some are so frozen in their bodies, and have been made so hypersensitive by negative criticism and their own low estimation of themselves, that they will need limbering-up exercises for their thoughts and feelings before much can be expected of their gestures. Full-length mirrors, for example, may fascinate and terrify them at the same time: they want to check on who they are and how they look; some may even luxuriate in posturing before the glass; but many will be afraid to observe their bodies in purposeful, expressive movement.

The taboos of a culture settle heavily upon young people and are often misinterpreted by those who cannot communicate easily with sympathetic elders.

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[1] Moffett, Chapters 19-22, pp. 283-341; Drama/Theater Framework, pp. 23-119. Some Level III activities are suited to older and especially talented students.

[2] Moffett, pp. 283-284.

[3] Ibid., pp. 284-285.

[4] See again Moffett's introduction to Part Three, pp. 275-281.

Drama and language arts teachers must persevere kindly in their efforts to make seeing oneself possible for these students— whether in a mirror, a diary, a lyric poem, a puppet play, a soliloquy, or a part in a short drama. To catch sight of themselves through the mimetic arts can be an amazing revelation and will certainly assist them in creating and re-creating a "personality," a mysterious and attractive project that takes up a good deal of their time. They long to transform, realize, and "improve" themselves physically and morally: hence their susceptibility to indirect teaching and therefore to art. The observation of models in life and literature; vicarious experience as a safe rehearsal of realities to come; empathizing with literary characters and measuring oneself against them; puzzling out motives sensed to be controlling the behavior of others; playing with cosmetics, costumes, uniforms, and other kinds of masking— in all these ways, young adolescents learn by looking and imitating. They should be encouraged to transform their discoveries into the materials of art.

Dramatic writing is one means of doing so. Within a small, self-contained scene, students can invent characters and dialogue, drawing upon the skills they are constantly sharpening in their social lives. The closer they stick to speech as an expression of character and a motive force in advancing a dramatic situation, the less they will fall back on explanations. Students who cannot yet manage the essay form can turn out fairly long dramatic passages if they will trust their eyes and ears. Exposition may follow more easily and logically from success in creating a plausible scene with speakers than from attempting to write beforehand about themes and events that will be handled in the dramatic action.

Certainly, all so-called "remedial" work in composition should build on observation, sensory perception, verbal miming, and oral discussion of ideas considered worth writing about. Topic sentences, thesis statements, outlines for paragraphs, and all the rest can wait. In fact, Socratic dialogue, as Moffett presents it,[1] is a far better way of learning how to deal with ideas and preparing for advanced exposition than the usual method of assigning topics for three- or five-paragraph development. So is a dramatic monologue or a soliloquy, which teaches the arts of organizing a coherent statement from a carefully focused point of view.

Dramatic writing, like all the other types, will grow out of and be modified by the workshops. These small centers of discussion are as concerned with writing, producing, and acting short dramas as with improving writing skills as such. Awkward, unnatural dialogue, tedious exposition, unclear stage directions, and the like will not get by the workshop editors and the teaching staff, any more than wooden postures, stilted language, or uninteresting situations will satisfy the same people in their roles as drama critics.

In the last year of junior high school, students should be writing their own plays and acting them before the classroom audience. By this means they will learn some of the characteristics of drama as a literary genre and be able to compare it with other kinds. These natural and appropriate comparisons should not be converted, however, into formal practice in literary or theatrical criticism, which almost always takes the joy out of reading, writing, and dramatizing for young people. Students should see all the dramas they can, in commercial and amateur stage productions, in movies, and on TV; they should listen more than they do now to radio broadcasts of plays; they should talk about these performances and learn to judge their artistic merit. But they should not have to follow this or that "approach" to literature or drama. All the good procedures of academic criticism will guide the teachers, who should know a great deal about them; they are not suitable employments for young amateurs of acting and writing.

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[1] Chapter 21.

Activities Going on in the Drama/Language Arts Program

- The activities listed in Part Three of this framework that are appropriate for junior high school students (These activities form a bridge between elementary and secondary education.)
- Activities recommended in the *Drama/Theater Framework* and the *English Language Framework*
- Activities recommended in the publications suggested for professional reading
- Listening to, reading, reciting, acting, writing, discussing, and appreciating literature of all genres
- Listening to reading by teachers and aides and to recordings by poets, actors, and storytellers
- Reading to oneself for recreation
- Reading aloud to another student, to a small group, or to a teacher; choral reading
- Rehearsed reading of poems, short stories, dramatic monologues, soliloquies, parts of short plays, and scenes from novels
- Beginning to read *long* narrative and dramatic works in poetry and prose
- Reciting short passages of poetry and prose

- Acting in pantomimes and spoken dramas for the classroom audience
- Moving to music
- Writing while, and after, listening to music
- Composing in a variety of literary forms in poetry and prose for audiences at school and at home
- Continuing to study grammar, syntax, vocabulary, punctuation, spelling, and other features of language in connection with reading and writing
- Improving penmanship; learning to see writing and printing as personal art forms
- Combining literary and dramatic activities; combining other arts with drama and literature
- Viewing films, attending dramatic performances by professionals and amateurs, taking part in community festivals
- Discussing compositions, personal and class readings, public performances, and classroom dramatic activities in the small groups
- Using technical literary terms unpretentiously in informal classroom discussions
- Learning to make aesthetic judgments about reading, writing, speaking, and acting
- Improving the aesthetic qualities of the rooms where drama and the language arts are taught
- Selecting examples of writing and photographs of themselves acting, for take-home folders and the cumulative autobiography [1]

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[1] See first interdisciplinary project immediately following.

Some Interdisciplinary Activities and Methods Involving Drama and the Language Arts*

The fifth chapters of Parts One, Two, and Three contain interdisciplinary schemes that can be adapted for the junior high school curriculum, often by merely increasing their scope and complexity. The social sciences chapter of Part One introduces another such project, the cumulative autobiography,[1] for which all students gather examples of their work in every class, thus creating two folders, one to go home and one to become part of their official records.

This project should be continued throughout the secondary years, for it does more than any other activity to bind a humanities program together and offer some concrete evidence of its results to the students' families and to school and college administrators. The narrative literature and journal-keeping recommended for junior high school students will produce some good examples of autobiographical writing; they may also create lines of interest for students to follow through the twelfth grade. Competent observation, reportage, and narration should be practiced in every humanities class— not solely in the language arts— and writing of these types should be used imaginatively by instructors in all disciplines when they see a real need for written work. The cumulative autobiographical folders will accommodate all kinds of writing, including descriptions of laboratory work, statements of mathematical theory, project specifications in the household and industrial arts, fictions inspired by any of the sciences, even examples of calligraphy (which should be taught as an art), and elegant proofs in mathematics. The so-called "book report" and "research paper" should not be assigned in other classes as exercises in "English" to satisfy a humanities writing requirement or to imply that by these hackneyed devices the language arts have been integrated with other studies.[2] All teachers on the humanities faculty should help their students produce significant work for the autobiographical project, which will be a unique record of accomplishment for every student. It can be further strengthened by association with historical and biographical readings in the social sciences and language arts, and with the artwork the students will be engaging in.

Language arts teachers and their students should plan to make their classrooms look more like studio-workshops and less like the standard room described in this stage direction from a student play quoted in Moffett:

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*See the other disciplinary chapters. Drama and the language arts are incorporated with the entire curriculum.

[1] Chapter VI, final section.

[2] See Moffett, "Reportage and Research," pp. 414-436, much of which can be applied to junior high school instruction, particularly in the last two years.

> A group of students about age 13 are sitting in a classroom. It is crowded with school desks, with the teacher's bigger desk in front facing the other desks. The walls are filled mainly with maps. Some newspaper clippings on current events fill the remaining sections of the walls. An American flag hangs over the doorway, and there are two bookcases in the corner opposite the door.[1]

A place of learning, where teachers and students spend hours every day, surely ought to look more inviting than this; and it can, if students are encouraged to decorate their classrooms with their own productions plus some loans from their families and others in the community.

From the first day of class, the drama/language arts students should work on committees with other arts students to transform an ugly classroom or freshen up a handsome one. Teachers of visual and tactile arts and industrial, vocational, and household arts should be on the committees and help with planning and executing the projects. But these should not be "art" projects exclusively or attached only to the "art" curriculum in any restrictive sense. They should concern teachers and students in every part of a humanities program. Decorating schemes should be related to some special interest or course of study; they can be sketched out for a corner of the room or a shelf display. Art productions of every kind— including student writing, photography, textiles, masks, and puppets— should be exhibited along the walls and on movable screens; and the shows should be changed from time to time and rotated through other classrooms. Some items of a more permanent sort may be kept from year to year, but the students ought to be allowed to take their own work home, and every incoming class should have plenty of space for its own schemes.[2]

In a humanities classroom all chairs, desks, and tables should be movable: writers and actors need as much freedom to arrange their environments as other artists do. A record player should be standard equipment, so that music will be immediately available when the class needs it. The room ought to sound as good as it looks. A small budget might be made available to every class through the Humanities Planning Committee to pay for otherwise unavailable materials or pieces of equipment. Parents and others in the community may be asked by the students to donate articles of use and beauty, but teachers should absolutely not be expected to supply them, as so many now do, out of their own pockets.

While the room is being transformed, an even larger undertaking may be considered by a single class or by several. Junior high school students are forever being told something they can observe quite well for themselves— that they are changing and that they live in the midst of change. But no one shows them in a clear and collected fashion how they might go about studying these matters and applying their discoveries to their own lives.

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[1] Moffett, p. 310.

[2] See In the Early World, from the slip-cover to the last page, for ideas.

Change is obviously an exceptionally complex topic, which might be carried through the three years of junior high school without exhausting its possibilities. Even when restricted to a few of the most important natural and social processes affecting young adolescents, and to their expression and manifestation in some forms of art, it will require a minimum of one year of study and the participation of at least six teachers. The humanities faculty would have to organize such a venture on a schoolwide basis, with at least the following disciplines represented:

Drama and the language arts

Body education

The social sciences

The earth sciences and natural sciences

The visual and tactile arts

It may seem strange that the project should begin with the language arts and drama and should center on talking about the changes that mean most to the students. One might think that body education, for example, or the natural or social sciences would be better places to start, because of the marked physical, psychological, and social changes the students are experiencing in these years. It goes without saying that all the disciplines listed above must contribute to the inquiry, but discussion is the essential, binding element of the whole scheme. Unless students can talk freely and fully about the ideas that will be raised anywhere in the course of their study, the topic should not be attempted.

Science courses on human reproduction, sociology courses on marriage and the family, films about future shock, and books about almost every aspect of change can be found in junior and senior high schools. Yet informed, intelligent, productive conversation is rare, even in classes devoted to "inquiry" and "discussion." Students need time to talk about their thoughts and feelings; they need a forum where they can speak out; and they must have teachers skilled in guiding discussions.[1] As Moffett says,

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[1] See Moffett, pp. 45-46, 277-279, and 291-293; and "Drama: What is Happening," in Teaching the Universe of Discourse, especially pp. 91-100.

> The heart of discussing is expatiation, picking up ideas and developing them; corroborating, qualifying, and challenging; building on and verifying each other's sentences, statements, and images. Questioning is a very important part, but only a part, and should arise out of exchanges among students themeselves, so that they learn to pose as well as answer questions.[1]

In other words, anyone who learns to talk in a purposeful way is learning to think. Oral discourse of the kind recommended here demands forethought and discipline. Students should not have to wait for Public Speaking I in tenth grade to practice "thinking on their feet," or for a course in logic to learn how to reason well, or for a psychology course to learn how to speak freely about themselves. Every humanities classroom should be a place where interesting discussions occur. Moreover, these discussions should encourage both a very generous range of expression and a politeness of address that makes extended discourse possible. A rhetoric of debate and confrontation serves no good purpose in high school education. Rather, the aim should be to cultivate a civilized exchange of thought and feeling that brings people together and prepares boys and girls to become conversing men and women who have something to say to one another.

Students complain throughout the secondary years that they almost never have enough time to talk about subjects that really interest them—at the time when those subjects arise. They always seem to be galloping through a chapter or a syllabus, or racing to complete a "survey" by a prescribed date. So their teachers are under pressure too. Many of them keep saying, "Let's get back to the subject" when sex or religion or a recent occurrence in public life, for example, is the subject: it is the matter the class wants to talk about seriously and in the immediate context. Far too often the students are put off "till later" or told to ask the question again in a biology or a social science class—and the zest goes out of learning. This putting-off is the very antithesis of education, which is by definition a leading-forth. As one senior high school student stated her complaint, "Sex is always in chapter 13, and you're never allowed to talk about it long enough."[2]

Therefore, the grand topic of change—with its related themes of mutation, metamorphosis, transformation, birth, maturation, death, and the like—should be launched by drama and language arts instructors; and its development in every classroom and laboratory setting should be governed by the rules of discourse presented in Moffett and outlined above. With this primary stipulation kept in view, the following prospectus offers possibilities for examining the topic:

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[1] Moffett, p. 46.

[2] Private conversation, June, 1973.

Drama and the language arts

Narrative and dramatic literature, which are strongly recommended for the junior high school years, are well suited to the topic. Teachers and librarians can easily compile a select bibliography of works dealing with change, metamorphosis, and mutation as natural processes, and with crucial changes in human lives. For example:

- Poetry that expresses alterations in moods; dramatic passages from an autobiographical poem like Wordsworth's The Prelude
- Contemporary picaresque and "education" novels close to the interests of a given class
- Biographies and autobiographies of adolescents and young men and women who have faced some of the problems confronting the students
- Essays from current periodicals, including Natural History, Scientific American, and Psychology Today as well as teenage publications
- Myths and short stories concerned with transformation, rebirth, comic reversals, triumphs over adversity, and the like
- Dramatic works, including dialogues and short plays written by the students, showing the effects of change on a character's life or nature
- Narrative and dramatic literature that brings the students' fantasies into confrontation with their sharpening perceptions of "real" people, including themselves

Through drama, adolescents may project emotion into the realm of fantasy and thus come to realize that their fears and conflicts are not unique, that the individual adolescent is not a monster with peculiar feelings that set him apart from his fellows. The projection of the self in play-acting and other forms of fantasy can help satisfy a young person's need for overt expression of inner feelings. By writing a dialogue, acting in a drama, or seeing a play and discussing it, students can explore questions that trouble them, without embarrassment or fear of revealing too much about their own problems. Dramatic situations treated with wit and humor will also allow the kind of disguise-revelation that adolescents often employ as a mode of communication. They should have plenty of chances to laugh in safe circumstances about the changes occurring in themselves and in their relations with others, but any derisive laughter or sarcasm directed against members of the class should not be tolerated. The study of literature should help teach young people a decent respect for the diversity of humankind and an awareness of the feelings of other people. Paradoxically, the affectionate perception of differences can lead to a sense of human solidarity, which is a very comforting conclusion.

Body education

With respect to changes in the students themselves, body education can bring drama, dance, physical education, and the health sciences together in ways that allow students to learn more about their bodies and to understand what is going on in them during adolescence. Perhaps nothing is of greater importance to young people. Informative short lectures (no more than 20 minutes at a stretch) combined with carefully selected readings, films, and other audio-visual aids should be alternated with extensive discussions and demonstrations.

The teachers, assisted by experts from the community when their services are needed, should prepare some fresh, up-to-date lectures that provide reliable information and several avenues for discussion, and the class must help select the subjects to be treated. They should also be given opportunities to present lecture-demonstrations; for example, a lecture-demonstration about how the human body grows and its proportions at different stages of development, illustrated by pictures and charts showing relationships between length of nose, say, and thumb-index angle at a certain stage.[1]

Dance-mime and other movement activities should be coordinated with drama in order to provide further illustrations of growth and maturation, birth, regeneration, and death, and also to improve attitudes toward the body as an expressive instrument. The topic of death must be included in this curriculum, for young people seldom have a chance to ask questions and express their feelings about old age and death.[2] Role-playing in drama, dance, and dance-mime— perhaps even in puppet shows— should also be used to enact attitudes toward change that students might not yet desire to express in their own persons.

Social sciences

The problem here will be realistic limitation, how to set bounds on the treatment of change. In a one-year study, the topic might be restricted to social attitudes in Western cultures, with emphasis on our own right now, toward pre-adolescence and adolescence. When did these categories first arise? In what kinds of societies? Why? What social needs do they serve? What advantages and disadvantages do the concepts hold for the young? The American (and increasingly worldwide) phenomena of "teen-agers" and their subcultures should be discussed exhaustively, and a select bibliography of leisure reading on these topics should be dittoed and given to the class.[1] Some attention should also be given to the history of Western attitudes toward human sexuality and the sex and gender roles of men and women, with relationships always maintained between past and present times and the students' own ideas. Classes in foreign languages and cultures, philosophy, and religion could extend the study to other cultures and their value systems.

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[1] From a conversation with Gary Bacon, a teacher at Los Altos High School, April, 1971.

[2] See Part One, Chapter VI, "What is a Human Being?" where the concept of death is introduced to kindergarteners.

Natural sciences and earth sciences

The topic of change can introduce seventh graders to several important scientific concepts, and can take eighth and ninth graders considerably beyond the introductory stages of selected sub-topics. All junior high school students should gain some knowledge of the following, presented in ways that capture their interests:

- The tectonic activity that produced the chief land masses and ocean basins, with emphasis on changes in the Pacific basin and the Western hemisphere (This study will tie in with several topics in the social sciences.)
- Geological time and the immense extent of earth-building and human development that it covers; the metamorphosis of solid rocks; the advance and retreat of glaciation, with emphasis on the most recent Ice Age (This era will be studied in the social sciences with regard to the settlement of the Americas.)
- The general outlines of evolutionary theory to the present day, and the evolution of mammals, with special attention to the adaptive characteristics of human beings.[2]
- The processes of metamorphosis in sea urchins and some amphibians and insects

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[1] For example, eleventh graders can learn a good deal from books like Paul Goodman's Growing Up Absurd and Edgar Z. Friedenberg's The Vanishing Adolescent as well as from novels about adolescent girls and boys.

[2] See Part Two, Chapter VI, "Adaptive Characteristics" and "Cultural Adaptation" for first mention of these matters.

- The relation of alchemy and the transmutation of metals to medieval, Remaissance, and modern chemistry and physics

Intelligent, informed attitudes toward science are essential for an education in the humanities and for later participation in national life. These attitudes will be forming very noticeably in the junior high school years. They are reinforced most effectively when connected with other learning and with the astounding events that have helped model the earth and all its inhabitants.

Visual and tactile arts

Students should have many opportunities to make sculptures and paintings suggested by the changing forms they are studying in this project and by their changing conceptions of themselves. They might make masks representing the personal "selves" they are aware of or may desire to be. They can also press malleable materials into a succession or set of forms derived from any aspect of external nature or human nature they choose. Mobiles in several media and a wide range of styles would present interesting technical problems and would be very appropriate decorations for the classroom. Cubes made of paper, wood, or a transparent material could be decorated on every surface with related but different forms and colors, including various interpretations of the student-artist's own face. Kaleidoscopic, trompe l'oeil, optical-illusion, and geometric paintings and collages can force the eye to deal with shifting perspectives on a plane surface. Three-dimensional map-making should be taught, and a large resource table should be reserved for a "Rim of Fire" map of the Pacific basin, for example, or for a local section of the San Andreas fault.

Any students who show interest in scientific illustration should be helped to do botanical or zoological series or single pictures that accurately represent the life cycles of plants and animals. Soft-wood carvings, wire sculptures, ceramic figures, and the like can also be made to illustrate the natural forms the class is studying.

CHAPTER VI

THE SOCIAL SCIENCES

The secondary curriculum in the social sciences has been conceived as a six-year program. It follows a general movement from very large events on a continental or a species-wide scale to smaller subdivisions of space and time within a given era, region, culture, or country. In the course of the six years beginning with this chapter, students will be investigating many patterns of human activity, guided by the scheme outlined below:

- The formation and settlement of the American continents from the first crossing of the Bering land bridge to 1492
- The diffusion of peoples northward from points of origin in Africa
- The settlement of the Mediterranean basin
- The movement of peoples westward from Asia into Europe
- The settlement of the Indian subcontinent
- Trade routes, prehistoric and historic
- Archaic and classical Greek civilizations
- Further specialization into eras, regions,kingdoms, empires, and other polities, with emphasis on the growth of nations, languages, and literatures in Europe
- Worldwide exploration from the bases in Europe, the technologies associated with this exploration, and the literature growing out of it
- What the explorers found and reported
- The development of nation-states in the West, with side studies of political organizations in Africa and Asia
- Studies in English history and literature of the seventeenth century, through the Glorious Revolution

- Colonial America and the American Revolution
- The European Enlightenment to the French Revolution
- Industrialization and the formation of the modern world and some contemporary cultures
- Nineteenth-century empire-building
- Twentieth-century culture and contemporary history

This may seem like an impossibly heavy schedule: too long to contemplate, not to speak of planning and teaching. But planners should remember that six years are a considerable number: 12 semesters containing 18 weeks each, or 18 quarters containing 10 weeks each, and almost innumerable combinations of hours, days, and weeks in flexible schedules within the six-year plan. Humanities Planning Committees can take further comfort from the thought that this curriculum will be organized in most districts in the customary junior-senior patterns. The respective planning committees will have only two to three years of the curriculum to do; yet all will be working within the same six-year continuum. This arrangement obviously and deliberately requires that junior and senior high school social sciences teachers shall meet frequently and shall bear joint responsibility for laying out a curriculum.

These teachers, cooperating with the Humanities Planning Committees in their schools, must be willing to reconstruct the social sciences curriculum so as to give it a reasoned unity. They will have to do so because there is no other way to conduct secondary-school instruction intelligently and economically—especially in the complex subject matters being treated here—and no other way to meet the expectations of children who have been prepared under the K-6 recommendations of this framework. On the whole, these will be well-educated junior high school entrants, accustomed to lively, various, and interesting work. During their last two years of later elementary school, they have studied "points of concentration" all over the globe; they have been introduced to almost all the social sciences and have learned how to manage rather complicated projects. When they reach junior high school, they should be given the assurance that they will move right along in the study of human history and social institutions.

This necessary work of reconstruction cannot be pushed off onto "history" teachers, even though "history" may be the only word we have to describe certain more or less systematic accounts of human affairs. Many, if not all, of the disciplines in the social sciences will have to be represented on the teams of classroom teachers and specialists who will write the courses of study for their schools. The seventeen divisions listed at the head of this chapter should be considered as elements in a large-scale outline, which will have to be subdivided, extended, expanded with details, and made to flow from one area of study to another. Such a reasoned unity of content and progression can be achieved only by long-range cooperative planning that shows teachers the way without specifying every step they should take. And the committees must aim at something far better than the typical sequence of California history, United States history (sometimes including Latin America), civics and government, world history, a standard United States history course in the eleventh grade, and electives in the twelfth grade. This meager, disjunctive arrangement, with its meaningless "spirals" and repetitions, will no longer do; it simply cannot accommodate the several kinds of learning that will be going on in a humanities curriculum and should be expected of well-educated high school graduates.

The recommendations in this chapter and in the senior high school chapter attempt to give a continuing impetus, direction, and coherence to social sciences education, to use time carefully and productively and to respect the capabilities of junior and senior high school students. For example, in this curriculum more hours are spent on New World settlement and history in one year than in the old repetitive scheme of four separate semesters. More time is spent here on the settlement of the Mediterranean basin and some origins of Western culture than in any of the customary courses in world history or Western Civilization, to which a hectic short survey of the entire ancient world may be attached. And far more is made here of the world at large and of the connections between a land and a people at a given time, and among the arts and sciences, than in most secondary programs now in operation anywhere in the state.

To accomplish such ends as these does not require reintroducing a uniform, prescribed history curriculum in which nothing may be altered or rearranged. Far from it. Teachers will find that many, many variations and side studies can be developed from the general plan,[1] and they will see that the materials offered under "Recommendations and Activities" are model outlines to be developed according to the needs of particular schools, not finished courses of study to be imposed willy-nilly upon an entire district. The six-year sequence, and the individual models as well, are also flexible in their capacity to bring past and present together in every phase of the unfolding curriculum. Thus they provide several built-in assurances of variety and multiplicity—even of unpredictability—within the master plan. When immediate, contemporary history is taken seriously and not relegated to "current events" reports, and when its connections with the past are always kept in view as a matter of policy, a curriculum cannot become a straight-jacket. It will have to stay open to the interplay of people and events, both past and present. However, if teachers want an integrated humanities curriculum and not a hodge-podge of discrete "units" and private ventures, a certain minimum of foresight, planning, and preparation is required. Changes should follow from thoughtful decisions of the teachers who are doing the planning and who review the program at frequent intervals, not from caprice or happenstance.

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[1] Teachers should look in Part Three, Chapter VI, "Project Description from Chapter II," for side studies adaptable to junior and senior high school classes.

The junior high school social sciences curriculum should include the first six to eight headings on the list at the head of this chapter, even if only a few of the chief topics under each can be treated adequately. The possibilities are nearly boundless; any one of the topics could support a lifetime of research; so teachers must prepare themselves and their students for the frustration they are bound to feel when contemplating the array of projects to choose from. But it is always pleasanter to divide up plenty than to pad out dearth. The eighth item, for example— further specialization into eras, regions, kingdoms, empires, and other polities, with emphasis on the growth of nations, languages and literatures in Europe— can be arranged in sets of studies. These might be taught in several short courses and side studies concurrent with the main projects, or serve to bridge the passage from junior to senior high school with a series of topics running from the late ninth through the early tenth grade. Or if the secondary years in a district are divided between intermediate schools and high schools, the planning committees can adjust the number of headings to local patterns of instruction.

Recommendations and Activities

In this section, one part of the first item on the list has been written up in extended form.[1] This example is meant only to demonstrate how a large heading can be developed into a sequence that will furnish at least one semester of work plus any number of ancillary courses and projects. Some readings are mentioned from time to time, but nothing like a bibliography has been attempted. One of the tasks of planning committees, and part of the curriculum of every inservice seminar, must be the selection and study of books appropriate for a given subject matter. When teachers have prepared themselves through reading and discussion, they will know what instructional materials their students will need. Since no anthologies, series, or ready compilations exist for the curriculum presented here, readings will have to be selected by the planning committee and the humanities faculty and provided in sufficient numbers to the students. Reference works must likewise be available, together with all the other equipment essential to a humanities classroom. Suggestions along these lines will be made in the discussions to follow, but nothing can substitute for the judgment of well-prepared, concerned teachers who are given the freedom to plan the best instruction for their own students, and the resources to carry out their plans.

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[1] This part covers the prehistoric migrations into the Americas, and the subsequent settlement of North America up to historic times. Central and South America make up the second half of the topic; they could be treated at similar length and in much the same fashion.

The Formation and Settlement of the American Continents from the First Crossings of the Bering Strait Land Bridge to 1492

The capacity to imagine, in the root sense of imaging, must be cultivated by teachers and students of the social sciences as consciously as it is visual artists and poets (among others). Especially in the earliest stages of the project, teachers will have to construct in their own minds a whole gallery of mental pictures, which must eventually be transmitted to their students. These vivid images can be materialized to a certain extent in the form of maps,[1] charts, and timelines; illustrated reference books; reconstructions in several media of geological events, pathways of intercontinental migrations, archeological sites, early tools, weapons, and other artifacts; and so on. But the mental picturing, by whatever combinations of methods, is the only way by which teachers and students can learn about things that cannot be brought physically before them. In addition, this exercise of the historic imagination will promote other kinds of learning, including long-range studies in the natural and physical sciences.

To begin with, this topic demands that three prospects be opened to view: (1) the geological processes which have molded the Pacific Basin; (2) the physical appearance of the Americas before they were entered by human beings; and (3) the coming of the people from Asia, and their paths of migration. Although these prospects are vast, they do not exceed the capacity of young imaginations and intellects. Children from ten to thirteen years of age are perfectly capable of following their teachers into a thorough introductory exploration of prehistory of the Americas. If it is set out panoramically, as the engrossing narrative it really is, American history will be situated in a context capable of supporting study for years to come. Our history does not begin with the Spanish or the English or the slaves from Africa or even with the American Indians as we know them: it begins with the meanderings of Paleolithic hunters from Siberia, with the diffusion of these peoples and their descendants over two continents, from the Arctic Circle to Patagonia, and with the land that opened out before them.

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[1] The maps first mentioned in Part Three, Chapter VI, should be put up at the beginning of the year: Indians of North America, and North America Before Columbus (Washington, D.C.: National Geographic Society, 1972), supplement to National Geographic (December, 1972), p. 739A. Two copies, in the plastic finish, should be ordered so that both sides of the map can be displayed.

Teachers should put the following work, and others like it, on the resource table for this topic: Peter Farb, Face of North America, Young Readers' Edition (New York: Harper & Row, 1963). The style is clear and easy, the explanations lucid, the illustrations abundant and informative.

1. Tectonic Forces

If students are not familiar with the general theory of continental drift,[1] the humanities staff should explain it in two or three lectures copiously illustrated with chalkboard drawings, slides, and animated films.[2] The class should then study the geology of the Pacific Basin in sufficient detail to set the scene for the migrations from Siberia. Map-display space and a table with a three-dimensional map of the "Rim of Fire" should be used throughout this sequence to emphasize the spectacular nature of the events, along with visual and tactile artwork produced by the class. The immediate goal is to visualize the various aspects of the Bering "bridge" region during an Ice Age existing about 70,000 to 80,000 years ago, as some scientists are beginning to believe, or during the most recent glaciation, toward the end of the Pleistocene[3] epoch. The latter has been the dating generally accepted by most paleoanthropologists up to now.[1] If a class has studied these subjects in connection with the history of California or of the United States-Canadian border (Part Three, Chapter VI), the teachers can conduct a quick review and go on to more advanced subjects, chronologically speaking. If, as is likely, nearly everyone must begin near the beginning, then the humanities faculty must plan an appropriate sequence of lecture-discussion-demonstration sessions. No one should regret having to do this: it is a glorious work— tracing the "calving" of the continents from Pangaea, the single land mass of mid-mesozoic times, and then from Laurasia and Gondwanaland; following the westward drift of the Americas to the positions they occupied between approximately 60,000 and 15,000 years ago;[2] trying to imagine the prolonged volcanic activity that accompanied the continental movements; reconstructing as well as possible the Siberian steppe cultures from which the first discoverers of America came;[3] and then surveying the Bering Strait region and the land "bridge," sometimes 1,000 miles wide, to the time it was inundated and people and animals no longer trekked back and forth on dry (or fairly dry) land between Asia and America.[4] The only trouble with this prospectus is that it should probably be limited to two or three weeks. Many teachers could happily spend a whole term on it.

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[1] For information comprehensible to lay readers, see Frederic Golden, The Moving Continents (New York: Charles Scribner's Sons, 1972); and Continents Adrift, Readings from "Scientific American" (San Francisco: W. H. Freeman, 1973). Both contain selected bibliographies. See also John F. Dewey, "Plate Tectonics," Scientific American (May 1972). (The word tectonic derives ultimately from the Greek word for carpenter.)

[2] In this framework, the word lecture is used to mean a coherent, relevant, interesting discourse freshly prepared to introduce, clarify, or extend a class discussion. It is designed with the learners in mind, and delivers the amount of information that a young audience can be expected to assimilate by ear. Negatively defined, a lecture is not a long rambling talk, or a canned discourse read from note cards, or an exercise in student note-taking, or a rehash of materials contained in books assigned for class study, or a prelude to a true-false or other kind of so-called objective examination. However, focused listening is as important as seeing in many classroom activities. Teachers should send for the catalog of Audio tapes, 1973, from the Univ. of California Extension Media Center, Berkeley, CA 94720. Several tapes under the headings of "History, American," "History, World," and "Science" would be of great assistance in teaching this chapter.

[3] Pleisto- (Grk. superlative of much) + -cene (Grk. new) = "most recent," the age next below the present. Teachers know these things, but students must learn them, preferably in an enjoyable fashion, as one phase of the accretion of factual knowledge that deserves a place in general education. However, scientific terms, like all other new vocabulary, should be appropriated by three principal means: frequent classroom use in natural circumstances; oral and written definitions growing out of class activities; and games that show how word-elements like the above enter into combinations that students can decode and manipulate. Technical terms should not be crammed into lists to be memorized for spelling examinations. Such a method will defeat the purposes of learning new words.

The geometry of plate tectonics should be discussed now and coordinated wherever possible with the mathematics curriculum. There is no need to become formidably technical or to take the students farther into the subject than they are able to go, but the rudiments of the matter can be tied in nicely with explanations of continental drift theory. One of the basic questions is, what happens when large, rigid plates move on a sphere? Several articles in Continents Adrift, and many of the excellent illustrations, refer to this question in one way or another; the maps showing the probable arrangement of the continents before Pangaea broke up contain grid patterns relevant to geometry. The system of blocks and faults comprising the southern end of the San Andreas fault offer further lessons in geometry, and of course in physics, chemistry, and many other related sciences. Instead of believing lurid tales about the imminent loss of a chunk of California to the northwestward-moving North Pacific plate, students should look at the maps that plot the locations of San Francisco and Los Angeles along our coast for the past 30 million years or so, and at those that extrapolate the position of a sliver of the Southern California coast some 50 million years hence. This kind of wondering, discovering, hypothesizing, verifying, and predicting is a fine exercise for young minds; it can be brought to play in several disciplines; it discourages superstitious fancies, careless reasoning, and jumping to conclusions.[1]

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[1] See George Alexander, "Man in New World 50,000 Years Ago, Pair Say," Los Angeles Times, May 14, 1974, Part II, p. 1.

[2] See Golden, pp. 105-113, and the bibliography, pp. 117-119; and also Patrick M. Hurley, "The Confirmation of Continental Drift," in Continents Adrift, pp. 57-67.

[3] For a brief summary, see Grahame Clark and Stuart Piggott, Prehistoric Societies (New York: Alfred A. Knopf, 1965), pp. 98-106.

[4] Some scholars place this event about 10,000 years ago. Research is very active in this whole field of study, so teachers will have to check recent publications and be careful with dates and names. For example, see Alex D. Krieger, "Early Man in the New World," in Prehistoric Man in the New World, ed. Jesse D. Jennings and Edward Norbeck (Chicago: Univ. of Chicago Press, 1964), pp. 27, 68. See also footnote 1. Part of the excitement of teaching these subjects will be keeping up with new ideas and fresh discoveries.

When applied to the evolution of reptiles and mammals, continental drift theory suggests plausible answers to some fundamental questions. Why did the age of reptiles, lasting 200 million years, produce only twenty reptilian orders, whereas the age of mammals lasted only about 65 million years and produced thirty mammalian orders? How can the diversification of many types from common stocks be traced? Can variations in fossil and living forms be related to what is known of continental movements?[2] Since an introduction to evolutionary theory should be one goal of humanities education in junior high school, and since the social sciences are concerned with many aspects of the theory, the study of American prehistory can and should contribute to the achievement of that goal. Biology teachers on humanities teaching teams should conduct lecture-discussion-demonstration sessions on this particular phase of post-Darwinian evolutionary theory, and tie it in with instruction in regular biology classes.[3]

2. How the Land Looked before the People Came

Peter Farb, in the chapter entitled "The Peopling of North America," gives an efficient summary of the prehistory of the Bering Strait bridge.[1] It will move the class into the present topic. The isolated North American continent that was slowly unlocked from the most recent glaciation in its upper reaches was a paradise for hunters, with huge expanses of rich pasturage in its valleys and plains[2]– an archetypal game preserve and zoo, a kind of Eden. (The metaphors should be examined in social sciences, language arts, and visual arts classes with respect to the freight they will carry later on in our cultural history.) Alaska was "a gorgeous hunting country," with "big game on a kingly scale"; in our now-arid Southwest, "there was lush tall grass, threaded with streams and dotted with lakes, where herds of animals came to drink. This was big-game country scarcely equalled by Africa today . . . there were still several kinds of mammoth. . . . The ground sloth . . . ambled through the forest . . . . It had arrived from South America as soon as the connecting isthmus rose from the water. The bison had arrived from Asia. There were also herds of smaller, swifter animals which were native to America– the horse and camel."[3] If, as seems inevitable with young adolescents and particularly girls, the horse is chosen for special attention, the investigation should begin right here with the scientific evidence for the American origin of this animal, its extinction about 7,500 years ago,[4] its survival in Eurasia, its introduction northward from Spanish settlements in New Mexico, and so on.[5] (The subsequent mythologizing of the horse, still going forward, is another subject for examination in several media.) The South American descendants of the camel– guanaco, llama, and alpaca – should also be studied as examples of surviving ruminants and as essential components of certain South American economies. The importance of these animals in the arts and crafts of several countries can be easily illustrated with examples reaching from pre-Columbian times to the present.

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[1] See Don L. Anderson, "The San Andreas Fault," in Continents Adrift, pp. 143-157, and the map on pp. 110-111.

[2] See Björn Kurtén, "Continental Drift and Evolution," in Continents Adrift, pp. 114-123. The maps and charts in this article might be reproduced on large posters and hung in classrooms and science laboratories.

[3] See Chapter V, above, the interdisciplinary topic on change, for ideas about extending that theme in several directions. See also James W. Valentine and Eldridge M. Moores, "Plate Tectonics and the History of Life in the Oceans," Scientific American, April 1974, pp. 80-89. According to these authors, "The breakup of the supercontinent of Pangaea triggered a long-term evolutionary trend that has led to the unprecedented variety of the present biosphere."

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[1] Man's Rise to Civilization as Shown by the Indians of North America from Primeval Times to the Coming of the Industrial State (New York: E. P. Dutton, 1968), pp. 191-203. See also pp. 225-230 and the bibliography.

[2] Ibid., pp. 194-198.

[3] Ruth M. Underhill, Red Man's America (Chicago: Univ. of Chicago Press, 1953), pp. 6-7; and Farb, "The Long Migration," pp. 191-239. Some of the archeological information in Underhill has been superseded by later research, but her book is still very useful for its descriptions and the lists of foods, hunting methods, clothing, house types, etc., at the end of every chapter. The final chapter, "Protective Uncle," should be compared with Farb's concluding section, "Societies under Stress," published fifteen years later.

[4] Some scholars believe that the Paleo-Indian hunters were responsible for these and other extinctions. Students of ecology may like to pursue the inquiry. See Farb, pp. 203-206 and note, p. 303.

[5] See Farb, "The Great Extinction," pp. 203-206, and "The Equestrian Revolution," pp. 112-113; and Prehistoric Man in the New World, index, "horse."

Throughout this panoramic survey, the two Americas should be treated with as nearly equal emphasis as possible. The birth of South America from Gondwanaland, its breaking away from Africa, and its eventual union with North America should be described.[1] The history of ideas can be touched upon here with regard to speculations about the "fit" of South America's eastern coast with the western coast of Africa. These began in the sixteenth century with the publication of the first worldwide maps, never died out through all the controversies about the origins of the continents, and are being confirmed now in the geophysical research that is one of the revolutionary features of twentieth-century science.

3. The Coming of the People from Asia into the Americas

This topic might be opened with some questions: Why is it assumed that the first inhabitants had to come from somewhere else? What evidence leads anthropologists to infer that human beings did not evolve here from anthropoid and hominid precursors? What comparisons can be made between the Paleolithic peoples of eastern Siberia and the earliest settlers of North America?[2] As soon as these matters have been discussed, the paths of migration can be traced. This effort should be made as strikingly visual as the others, and accuracy of description and representation must be maintained. Where reliable data are not yet available, teachers will have to say so and go on to events about which more is known. No one can say precisely where and at what rate the hunting bands traveled behind the game, but their principal trails can be followed pretty well in the archeological record. Broad arrow sweeps on a map will dramatize the southward and eastward routes of diffusion and the ice-free valleys and mountain flanks that encouraged the spread of beasts and hunters. Remains of a "pre-projectile" stage of culture could be noted,[3] as well as some of the later butchering sites, shell middens, projectile points,[4] rubbing stones, knives, and the bones of human beings, mammoths, horses, big-horned bison, tapirs, jaguars, and the like[1] that mark the trails through the two continents. In addition, the National Geographic maps mentioned above should be consulted frequently; other large maps can be made by the students in combined art and science projects. Drawings and pin-on symbols representing archeological remains can be attached to the maps to aid visualization.

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[1] See Hurley, pp. 60-63; and Robert S. Dietz and John C. Holden, "The Breakup of Pangaea," in Continents Adrift, pp. 102-113.

[2] The first two questions are answered in the books already cited and in many others as well. The third is dealt with briefly in Clark and Piggott, pp. 98-103; and by Henry B. Collins, "The Arctic and Subarctic," in Jennings and Norbeck, pp. 85-114.

[3] Krieger, in Jennings and Norbeck, pp. 26, 42-51.

[4] For a handy chart divided into stages and cultures, approximate dates, primary game hunted, and projectile points, see Farb, p. 201.

It is generally agreed that the pioneering colonizers of the New World had reached the southern tip of South America by at least 11,000 years ago. Apparently, these earliest settlers did not penetrate the islands of the Caribbean Sea: ". . . the Paleo-Indians are not likely to have colonized the West Indies, since those Indians were oriented toward the land rather than the sea. So far as we know, they lacked the ability to travel by sea. Moreover, they apparently had no incentive to do so, since they did not eat sea food, and the large, presently extinct mammals, such as the mastodon, on which they concentrated, were lacking in the islands."[3] The discussion of this region can be picked up from the Meso-Indian era (approximately 5000-1000 B.C.) and carried along until Columbus reaches Hispaniola and writes home about the "Indians."

4. The Diffusion and Settlement of Principal Groups

Probably the most efficient procedure here is to maintain the familiar divisions of North America, Central or Meso-America, and South America, with the arctic and subarctic regions treated separately under the North American heading, and the Caribbean area last so as to conclude neatly with Columbus. Teachers should remember that these preliminaries are tending toward points of concentration in several important Indian cultures in both continents. This is as good a place as any to say something about the culture, "race," and appearance of the Asiatics who became American "Indians." Of their culture, Farb says,

> They brought only meager cultural baggage with them when they migrated to North America: a social organization at the level of the small band, crude stone tools, no pottery, no agriculture, no domesticated animals except possibly the dog. Most of what the Indian would

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[1] Human skeletal remains analyzed by a technique called "racemization" have been dated at 44,000 and 48,000 years old. These remains were found, respectively, near La Jolla Shores and in a sea cliff near Del Mar, on the Southern California coast. See Los Angeles Times article of May 14, 1974, cited above.

[2] Farb, p. 196.

[3] Irving Rouse, "The Caribbean Area," in Jennings and Norbeck, p. 396.

become he would invent for himself in the New World, for once he arrived in North America, he was in most part isolated from the Old World. He could evolve unfettered his social and political institutions, his religion and laws and art.[1]

Descriptive terms like "Indians" and "red men" are of course inaccurate, as almost everyone knows. The former is used scientifically now, from long habit, but "red" men have disappeared almost entirely from recent scientific works, popular history and fiction of good quality, and the like. The title of Ruth Underhill's book is Red Man's America (published 1953), but she uses the term neutrally; her description of the variety of Indian types will help students to visualize:

> As for the idea of red skin, we now know that Indian complexions vary from dark brown to yellow and even white. An explorer over the two Americas would meet Indians who were tall and rangy or short and plump, with all varieties between. Their hair might be brown or black, straight or wavy, and their noses anywhere from the Roman type, seen on the Indian penny, to a small snub nose or even a flat one. To communicate with them, he would need more languages than are spoken on the continent of Europe. Indians are, in fact, a mixed race, as are white Americans.[2]

Dating terminology must continue to be used with similar care. The designation "Paleo-Indian," for example, cannot be attached to archeological materials dated after approximately 10,000 years ago. Krieger suggests "Proto-archaic" for the earliest succeeding materials.[3]

If a class should decide to begin with the American Arctic and Subarctic,[4] students must realize that they are talking about pre-Eskimo peoples and will have to consider two questions that anthropologists and archeologists are still trying to answer: Where did human beings first enter America, and what were the origins of the Eskimos and their culture?[1] Weiner has this to say about them:

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[1] Farb, p. 8.

[2] Underhill, p. 1.

[3] "Early Man in the New World," in Jennings and Norbeck, pp. 37ff. This entire paper should be read by teachers who are newly acquiring the vocabulary needed for these studies.

[4] Two copies of the double-faced National Geographic map— The Arctic Ocean and the Arctic Ocean Floor— should be ordered in the durable plastic edition so that both sides may be exhibited. The double-faced map— Canada and Ice-Age Mammals of the Alaskan Tundra (March 1972)— should also be ordered from the National Geographic Society. The latter side is a beautiful panorama.

> Before the Bering platform was inundated, a whole network of "contiguous isolates" probably stretched from Hokkaido to what is now Umnak Island. . . . This view of the Bering land bridge as an enormous continental area extending 1,500 kms southward from the Arctic Ocean to the present Eastern Aleutians means that populations of the southern coastal area, expanding and moving slowly eastward and southward, over many generations occupied ecological conditions quite different from those of the interior. This enlarged perspective of time and territory explains the varying degrees of resemblance between Asiatic Mongoloids and American aborigines, closest to the Eskimos and Aleuts . . . less with the Western Indians of North America, and still less with the Amerindians to the South.[2]

These matters should be reviewed succinctly, for they are not the main concerns of the study, yet they should be given some notice as instances of the difficulties facing investigators who seek knowledge in uncharted fields. Students will learn respect for research from such examples, and can apply the lesson to Eskimo-Aleut peoples about whom more is now coming to be known. This topic, always popular with junior high school students, can be related to three archeological sites and associated traditions and cultures: northern maritime traditions, southern and other traditions, and Dorset culture. The Collins article cited above and Chapter III in Farb, "Eskimo: Environment and Adaptation," will guide teachers to findings up to 1968; a constantly growing bibliography, which now includes some well-made films, will provide more recent information.[3]

The phenomenon of "Arctic retardation," mentioned frequently in the literature, will attract students who enjoy anomalies and paradoxes. These have to do with the history of migration sketched in above, the Arctic as a "refuge area," and the "truly marginal character of Arctic cultures." The chief paradox is that "the Eskimos, whose history in America probably does not extend beyond several thousand years, are the one American people whose culture, on the basis of specific traits and resemblances, can be traced in substantial part to the Mesolithic and

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[1] Henry B. Collins, "The Arctic and Subarctic," in Jennings and Norbeck, p. 85. See also J. S. Weiner, The Natural History of Man (New York: Universe Books, 1971), pp. 194-201; and Clark and Piggott, pp. 105-106.

[2] Weiner, pp. 194-195.

[3] It will interest students to learn that "the Eskimos were the first inhabitants of the New World to be seen by Europeans, for the Vikings encountered them as early as 1005, probably on the southeast coast of Labrador " (Farb, p. 34).

Upper Paleolithic cultures of the Old World."[1] A useful term like "culture lag" can be introduced here, along with other technical words that will occur frequently from now on; for example, micro-blades, burins, burin spalls, end blades, cores, Plano-type projectile points, harpoon heads, baleen, pre-Thule stage of culture, pre-ceramic, potsherds, middens, style (as an archeological concept), patination, and the like. If teachers combine verbal explanations with constant visual illustration from the many reference works containing good pictures, they will make the acquisition of vocabulary a pleasurable part of language study and can connect the history of language with the history of peoples. This subject will be discussed at some length in the senior high school drama/language arts/social sciences chapter, but it can be entered informally here whenever it contributes to the understanding of a culture.[2]

Instruction in the visual and tactile arts can be correlated at all points with the development of the Aleut-Eskimo peoples. A review of the later elementary art recommendations, and a reading of Chapter II above, will show that seventh graders have the ability— and should have had the training— to work in many of the same materials used by ancient and contemporary Eskimo craftsmen. A book recommended earlier, Charles Miles's Indian and Eskimo Artifacts of North America,[3] is a small treasury of objects that students can learn from. In all classes, and not just those in the so-called fine and industrial arts, the relationships between technology and aesthetics should be explored;[4] when time permits, the discussions should move into the present, encouraging students to become informed critics of the tools our own society produces and of the technologies we depend upon. Instruction in net-weaving, pictorial carving and drawing in various materials, wood and clay sculpture, as well as adaptations of designs from Eskimo tools, will be stimulated by looking at photographs and slides. The carved bowls in zoomorphic designs are especially attractive and certainly within the capacity of young adolescents, as are traits like the wit of some of the sculpture, including caricature, and the elegance of workmanship from the earliest harpoon heads to the soapstone carvings of modern times. With respect to the place of art in Eskimo life, Farb says, "Anyone who has seen the tools and weapons of the Eskimo in a museum knows how carefully, and often beautifully, they are made. That fact has interesting implications for the theories about the beginnings of art. In the far north, where man must face the constant threat of starvation, where life is reduced to bare essentials— it turns out that one of these essentials is art. Art seems to belong to the basic pattern of life of the Eskimo and the neighboring Athabaskan and Algonkian Indian bands."[1]

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[1] Collins, p. 89.

[2] As a beginning, teachers might read Farb, pp. 230-239; and Morris Swadesh, "Linguistic Overview," in Jennings and Norbeck, pp. 527-556.

[3] (Chicago: Henry Regnery Co., 1963).

[4] See Farb, pp. 35-38, and the industrial arts chapter below.

To comprehend the spread of the Paleo-Indians across North and South America will of course require more class time than the prehistoric settlement of Alaska and Subarctic Canada, but an abundance of illustrated reference works is available now to help planning committees and teachers lay out a course of study. Once more, the visual imagination, and point of view in a literal sense, must be stressed and capitalized on throughout the project. Here is a part of the world never before seen by human beings; here come the first explorers. Where did they go? What did they find? How did they adapt to new circumstances? What did they create?

The penetration of the continents may now be resumed in the broader sweeps mentioned under point 3, beginning with the routes along the lowland northern coast, around the unglaciated foothills, and then turning southward. Some migrants came along the difficult Yukon River route; others took the Mackenzie River corridor when it was free of ice, which guided them into the Great Plains, the area of primary dispersal. It must be assumed that the search for food led them on; population build-ups and subsequent pushing from behind accounted for expansions into new terrain.[2] A review of the California curriculum in Part Three, Chapter VI, will refresh the students' memories of the particular circumstances attending the earliest settlements along the Pacific Coast and in this state. The chief transcontinental movements southward are from the High Plains along the mountain flanks, through the passes of the Rockies, into the well-watered Southwest of Pluvial times, and down along the plateau of Mexico, with side-excursions and settlements wherever the way beckoned. The migrants, generation after generation, then had to traverse the entire tropical zone of South America, adapting to coastal life along the Pacific and to other quite distinct environments as they drifted south to Cape Horn.

At the axis of dispersal in the High Plains of North America, some of the hunters turned west into the Great Basin and Northwest, the American Southwest, and Mexico, where their remains can be found on various "living floors" and in layered deposits thousands and thousands of years old. With climatic changes, they adapted to desert life and established a culture as early as 9,000 years ago. Others hunted their way east, to a habitat between the Mississippi valley, the St. Lawrence, and the Atlantic. In this immense territory new cultures arose in response to environmental pressures.[1]

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[1] Farb, p. 36.

[2] Underhill, p. 6; Farb, p. 197; and Clark and Piggott, pp. 101-103. See also Weiner, pp. 200-201, and note the genetic "profile" of American Indian populations on p. 200, which can help to answer some questions about these Indians as a "'distinct' subgroup of the human species."

Before taking up these cultures in turn, teachers should make sure their students know of the changes brought about by the melting of the ice and by the decline and extinction of the game herds over a period of about 6,000 years. The specialized hunting societies had to develop new economies based on food-gathering, fishing, small-game hunting and trapping, mining, and the like. Adaptation to new habits and altered living conditions determined survival. Many lessons in cultural evolution can be gathered from the social, economic, and political developments occasioned by these changes.[2] One valuable lesson will be an understanding of how changes overlap and how one economy merges into or develops alongside another over the course of many generations. It is well stated by Farb and should be emphasized, for young students do not always appreciate the survival values of variety, diversity, and eccentricity: "The archeological record shows clearly that there were eccentric ways of life during the time of the ice-age hunters. Had conditions in North America not changed after the retreat of the ice and in this way brought them into prominence, little would be known of them. But the adaptations did exist, and conditions did change— and so, in the story of man upon this continent, they assume paramount importance."[3]

Students should be led in the small discussion groups to speculate about the preadaptations that no doubt exist in our own very complex culture but that may appear insignificant to us, if indeed they ever come to our attention. What kinds of futures may we be ready for? What small changes in our social institutions seem prophetic to the class, or at least appear to be of types that may enable us to survive on this continent? And when the students talk about ecology, as they are bound to do in the studies recommended here, does the pictorialization of their continent excite an imaginative, aesthetic response? Does the sense of its many striking beauties during the last 40,000 years make it seem like a homeland to be preserved, cherished— and restored if need be? What eras or stages of development would the class really like to recapitulate or live in themselves? What efficient combinations of pre- and post-historic, primeval and modern, environments can they imagine? After they have discussed them, let the students try to embody their preferences in writing, drawing, and painting.

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[1] The story is well told in the books already cited as examples and in other works written at a comparable high-popular level for lay readers.

[2] See Professor Elman R. Service's foreword to Farb's book for a brief statement about the significance of cultural evolutionary theory to American Indian studies. See also Chapter I, "A Laboratory for Modern Man," for Farb's taxonomy of Indian societies.

[3] Farb, p. 207. (See also p. 14, paragraph 3, for cautions against interpreting the theory of social evolution in a mechanical fashion.) The full meaning and import of the term "preadaptation" must be made clear now; it will be used again and again in studies of human development.

5. Archaic and Post-Archaic Cultures of North America

In the two sections entitled "Western North America" and "Eastern North America," Jennings and Norbeck provide more than enough information about the general characteristics of the Archaic cultures and those developing after about 2,000 B.C., to guide planning committees and classroom teachers. The chapter titles make convenient headings under which to assemble as many activities and as much illustrative material as a class has time for.[1] One of the final outcomes of this study should be an improved understanding of the civilizations created by American Indians before contact with Europeans from the late fifteenth century on. Whatever the culture stage or region being investigated, such items as the following should be kept in mind:

a. Several of the most important Paleo-Indian, Archaic, and Christian era archeological sites, their significance, and some of the information they provide

b. Some of the most significant achievements and cultural products of a given people, with constant reference to maps and pictures

c. Reminders that cultures evolve and change slowly and at different rates, one overlapping another, with pockets of old or eccentric practices remaining here and there; and that dates and time-lines cannot be interpreted as distinct, invariable boundaries

d. Connections emphasized (wherever they clearly exist) between past and present; between what the students already know from previous instruction, hearsay, reading, films, and TV, and what will be new to them; and between the pervasive fictions about Indian civilizations in the Americas and the accounts that scientists from several disciplines give us

e. Selection of a few subcultures, peoples, or tribes for concentrated attention

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[1] See Ignacio Bernal, "Concluding Remarks," in Jennings and Norbeck, pp. 559-566, for a review of the progress of the archeology of the New World (to 1964). Teachers should try to review the following audiotapes for possible use in this curriculum: How the West Was Lost (#AT503); Native Americans (#AT506); and Native Americans of California (#AT507). All can be found in Audiotapes, 1973, from the Univ. of California Extension Media Center at Berkeley.

Western North America

California children can be brought quite close to the Desert Archaic culture. Some may have lived near a famous site somewhere in the geographical area; others may be descended from a Great Basin or Southwest Indian people, or have visited or lived in modern communities inhabited by one of these peoples; still others may be of Mexican descent, speak Spanish, or know an Indian tongue; nearly all will have heard and read a good deal about the indigenous people of the West. Such a student body is the most promising resource a school can have for the curriculum proposed here. With respect to the five guidelines listed just above (a through e), a class might proceed in the following manner in studying any region in this chapter.

a. Where would one be most likely to find the oldest remains of prehistoric peoples in the area? What kinds of information have come from excavations of large caves and overhangs? What can be deduced from them about living conditions, cultural development, economies, associations with animals, and so on? How are the remains dated? Which scientific disciplines would one expect to call upon to interpret the remains? Names of caves like Sandía, Danger, Gypsum, and Roaring Spring— to name but a few of many— should become familiar to the class; so should the artifacts connected with them. The meaning of the word "desert" as applied to this culture must be understood well enough so that the inclusion of part of Canada and our present Northwest has meaning.[1]

b. The names of several projectile points— i.e., Sandía, Clovis, Folsom, Plano— ought to be part of the students' working vocabulary. They should also learn to feel the significance of the inventories from various important sites, beginning with Roaring Spring and Fort Rock caves in Oregon and moving south to other locations. For example, the "well-woven fiber sandals of excellent design" found at Fort Rock Cave are noteworthy to Jennings: one of them, "charred by hot volcanic ash, yielded a carbon date of over 7000 B.C." A statement like that should move a student; it should carry an emotional appeal to anyone who cares about the lives of our predecessors here. And it conveys a good deal of varied information: aesthetic, geological, chemical, chronological. Sandía Cave near Albuquerque (Spanish-speaking students can help with these names) is just as exciting to think about. It contained objects as old as the claw of an extinct ground sloth, flint knives and scrapers, and the flint spear points named for the cave— with modern Pueblo Indian materials at the top. The elegant fluted spear points of several types; the grindstones, present by about 8000 B.C., which suggest that wild-plant seeds are being widely utilized; the basketry, bark, and wood utensils; the objects associated with sports and games— these evidences of the ways in which people made a life for themselves in a harsh environment can speak to young people who have been taught how to listen to the past. How would the students account for the absence of pottery at the very earliest sites? What would the appearance of baskets suggest about a culture? Why a sandal in that cave and not a moccasin?

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[1] See Jennings, "The Desert West," in Jennings and Norbeck, p. 155, for the broadest definition. He would "include the western one-third of continental United States, some of Canada, and most of the Mexican Plateau in the area once covered by the Desert Culture."

c. Readings already cited— and indeed any others whatsoever that deal with ages, eras, culture levels, and social change— will help banish the notion that the stages of social evolution can be typed and dated exactly, or that one proceeds neatly after another. To show students how to deal with chronology, teachers should follow the style of good scholars, who qualify and approximate when they cannot put a fixed time on a thing; they should absolutely not give quizzes or so-called objective examinations that ask for dates, places, eras, and people abstracted from their social contexts. As a matter of fact, most junior and senior high school students can learn very fast how to talk about prehistoric time, because they like being admitted to the company of archeologists, paleontologists, anthropologists, and others who explore the remote past. Chronological charts on classroom walls are there to provide simplified images or visual metaphors of time; they help locate students in expanses that might otherwise be unimaginable; but they should not be limited to black-and-white linear arrangements suggesting a stern parade of rectangles. An instructive exercise in mathematics, drafting, and sculpturing would be to make spheres of styrofoam or other easily carved materials, and show what was happening in certain eras at certain selected points in the western hemisphere. Pin-on symbols would serve as legends, so the globes could be used as long as they lasted. The migrations of continents as well as of peoples could be indicated on these globes; similar artifacts from several widespread cultures could be represented;[1] language groups or the earliest known dwellings or the fauna of a given period might have their colored symbols too. The last page of this chapter contains a list of National Geographic articles and maps that will be useful in these activities.

d. The connections between past and present in the West and Southwest are many and various; teachers will always find several to suit the interests of a particular class. In all classes, and especially in those having students of Mexican ancestry, a northward perspective from the Mexican Plateau should be taken frequently. The viewing lines must not always run from north to south or from a "United States" position, which is an anachronism in this context anyhow.[2] As Erik K. Reed puts it:

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[1] For example, "several virtually world-wide items: the throwing spear and its throwing stick or atlatl [what language does that word come from?], domestic dogs, implements of bone and wood and chipped stone, utensils of bark and wood and basketry" (Erik K. Reed, in Jennings and Norbeck, p. 176).

[2] See the interdisciplinary topic on the United States-Canadian border in Part Three, Chapter VI, for ways of looking at a border region.

> In the Southwest proper we are concerned archeologically with change and progress, specifically with a series of impulses, a discontinuous but continual emanation of influence from centers of advanced culture in Mexico. In practice we tend to stop at the international boundary and recognize only in theory that Sonora and Chihuahua really are "Southwest" instead of "Mexican." All the Southwest was, after all, part of New Spain for some three hundred years, and if the Gadsden purchase had not been made in 1854, all the Hohokam cultural material south of the Gila River would still be Mexican legally and politically as well as Mexican in cultural affiliation.
>
> The other major archeological groups of the Southwest proper, the Puebloan Anasazi and Mogollon, likewise but differently and less manifestly, represent the northern frontier provinces, outlying rural offshoots, of Mesoamerican civilization.[1]

Most young Americans of Mexican ancestry, whether or not they call themselves chicanos or participate in movements like La Raza Unida, already know something about ancient Mexican history and want to learn more. From now on in this curriculum, their desires can be answered in a systematic fashion at the same time that students of other ethnic or national backgrounds are becoming more aware of the many connections between Mexico and our Desert West. The truth about American Indian history is so much more interesting than the stereotyped fictions, and so much easier to come by now than it was a generation or even a decade ago, that teachers should take personal satisfaction from staying close to what is known about Indian times. The peoples of the intermontane West were not equally creative or accomplished, nor equally successful in responding to their environments; some of the areas they landed in were inhospitable to begin with and have not improved noticeably with time. So there are failures as well as brilliant successes to think about, impoverished as well as relatively affluent societies to study.

e. The class should now be ready to choose several Indian societies for special study, which should illustrate concepts like these: the geographic extent of the Desert cultures; the variety of adaptations these people made to their environments; the range of their cultural achievements over the millennia; the art forms in which they excelled; and their condition at the time they first met Europeans. (In the Southwest, Coronado's conquest of the Puebloan towns in 1540 might be the cut-off date, if teachers do not want to stay with 1492 for the whole continent.) Four geographical regions should be represented, but it should be remembered that all such labels are over-simplifications: Plateau, Great Basin, Southwest, and Plains.[2]

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[1] Erik K. Reed, "The Greater Southwest," in Jennings and Norbeck, pp. 175-176.

[2] See Jennings, op. cit., pp. 166-169, and note especially his remarks about Plateau Indians before and after A.D. 1.

Two to five peoples or tribes[1] may be selected to illustrate some of the leading features of the regional culture. For example:

Plateau— Yakima, Flathead (Salish), Nez Percé

Great Basin— Shoshone-speakers or "Diggers" (Ute, Paiute, Washo, Gosiute)

Southwest— Cochise, Hohokam, Anasazi, Hopi, Zuñi

Plains— Blackfeet, Dakota Sioux, Cheyenne, Comanche, and a Siouan or Caddoan Village tribe

In dealing with specific groups, teachers should look at the materials in Part Two, Chapter VI, topic 4— "Cultural adaptation"—which concerns California Indians. With a few adjustments, the questions can be directed toward the peoples being studied this year, beginning with a group that had connections with California— the Plateau Indians, introduced by Ruth Underhill as "Those Who Had Little to Lose."[2] The description is just, on the whole, as is the nearly identical description attached by Farb to the Shoshone of the Great Basin,[3] but it should not discourage attention. An appreciation of the variety of aboriginal economies is an important attitude; if it disabuses students of the notion that all Indians led a carefree outdoor life, all the better. However, it should also impress upon them that these poor, seminomadic people, who did not advance in social-political organization beyond the band level nonetheless were able to adjust successfully to the territory they found themselves in, and became expert in one art at least, basketry.[4] According to the map Indians of North America, ". . . the Plateau supported widely scattered groups of foragers in prehistoric times. The Indians practiced democracy and peacefulness in their loosely organized villages, and lived in harmony with neighboring tribes. Intensely spiritual, Plateau people employed long periods of isolation, fasting, and meditation in their quests for supernatural visions."

Here the class should spend some time discussing the religious customs of these people, and should make this a category from now on. Religious ceremonies varied along with other practices; students must realize that there was no single, universal "Indian" religion presided over by the same "Great Spirit," and that the economy of a people is very influential in determining their ideas about the supernatural, including whether or not they will be monotheistic.[1] Terms like "shaman," "medicine man," and "priest" should be used with careful regard to the social roles and functions of the person being described.

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[1] See Farb, pp. 78-79, for differences between a band and a tribe. "Group" and "people" are usually safe general terms.

[2] Red Man's America, Chapter XI.

[3] Farb, p. 32.

[4] Underhill, p. 253. See also Indian and Eskimo Artifacts of North America, index: "Yakima," "Salish," "Nez Percé."

Study of the Plateau bands should merge smoothly into that of the Shoshone of the Great Basin, for the two regions are part of the same Intermontane province,[2] where territorial and cultural boundaries could never be exact. Since the Shoshone are sometimes called "Diggers," as are certain California Indians, students might begin with the economic connotations of the name, a scornful epithet coined by whites to express their disgust at the half-starved creatures grubbing for roots whom they saw throughout the Great Basin.[3] Farb's chapter on them will almost certainly cause the students to look at these Indians in a new light. Nothing can invest them with the glamour of the Eastern Woodland tribes or the golden Aztecs, but their stage of economic development can be made consequential when related to the cultural theory that Farb is explicating. His discussion introduces some new concepts to the class, which they should learn to deal with because they will meet ideas like this again and again:

> Much more important than the environment in explaining Shoshone impoverishment is that the Shoshone lacked a technology that allowed them to rise above these limitations [of the environment]. The soil and the climate around Salt Lake City today are no different from what they were in aboriginal times; only the culture has changed. . . . The technology of modern Whites[4] has allowed them to nullify the environmental limitations by the use of irrigation, drought-resistant crops, farm machinery, and so forth; White culture is based on an economic system that encourages the production of a surplus and has provided ways to store and distribute it.
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> How poorly equipped the Shoshone were to cope with this environment can be seen from the number of their cultural elements, such as

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[1] See Underhill, pp. 255-256; and Farb, pp. 85-86, 107-108, 142-143, *et passim*.

[2] See Jennings, "The Desert West," pp. 149-150, for a description of the area, including floral zones and life zones.

[3] Farb, p. 16. The entire chapter, "Great Basin Shoshone: Cultural Impoverishment," should be read for background and guidance.

[4] The footnote on pp. 5-6 explains why Farb capitalizes this word in his book.

their tools and social institutions and even religious practices, which totaled about three thousand. In comparison, the United States armed forces invading North Africa during World War II unloaded five hundred thousand elements of material culture alone. No one could hazard a guess as to the large number of cultural elements possessed by a wealthy White farmer near Salt Lake City today, to say nothing of the enormous number of elements of Modern America, which surely would run to many millions.[1]

This description, with its use of the device of enumeration, will help students see what the abstract noun culture may stand for— items that can be counted, listed, and interpreted to some extent. The passage also provides a bridge to instruction in economics, a part of the social sciences curriculum that needs much more attention than it usually gets in junior high school. Some recommendations on this subject have already been discussed in the later elementary chapter, and should be reviewed here. Farb's warning about comparing and contrasting cultures must also be noted: "But take caution not to misinterpret this comparison between the impoverished Red man and the technological White. No claim for the superiority in intelligence of one race over another has ever withstood scientific scrutiny. Nor does a greater number of biological mutations occur in some races or cultures than in others . . ." And so on to the final point: it is the culture that allows great people to flourish, not the rate of mutation.[2] Considering the fact that junior high school students are encouraged to read books by and about exceptional human beings, teachers should encourage discussion about "great men" and the conditions that may produce them. (These concepts can be related to the autobiographical project referred to in the Drama/Language Arts chapters above and in Parts One and Two.) Hero- and heroine-worship is a significant trait of adolescence, and teachers often talk about role models in sociological and psychological contexts; the two themes can be brought together and related to Farb's or any other similar theory about the connections between human beings and the societies they create. As a result of such expatiations on a significant theme,[3] the Shoshone and their digging sticks, along with some of the rest of their 3000 "cultural elements," may be judged to deserve respectful notice.

As the class looks southward from the Great Basin toward the pale yellow-beige area on the Geographic map, it will see that the United States-Mexican border means nothing to students of Desert Archaic cultures. The Pueblo tribes still occupy a territory that once was part of Mexico, and their culture received constant infusions from Mesoamerican centers during the prehistoric period. Yet in historic times, they have succeeded in retaining more of their ancient culture than any other North American Indians, a fact that is making them more and more attractive to young adolescents: "Despite pressures by the Spanish and later Mexicans and Americans, the Pueblo have clung tenaciously to their traditions. The really important aspects of their life continue with remarkably little alteration: Their clans still function; their social structure is largely intact."[1]

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[1] Farb, p. 20.

[2] Ibid., pp. 20-22.

[3] See the Drama/Language Arts chapter above for extended remarks about the value of expatiating. It is assumed here and elsewhere in the secondary sections that the students' skills in discussion are receiving steady attention from the entire humanities faculty.

The chart on pages 206-207 in Red Man's America shows eight categories in Hopi, Zuñi, and other Pueblo cultures that help a reader see how these societies were organized—pueblo, clans, moiety or phratry, society, kiva, priests, town ceremonial leader, and required initiation for males. The technical terms ought to be used frequently by teachers and defined in context, because they will be encountered in all the literature. Could the students draw up a similar chart for their own culture?

The migrations of the Pueblo should be reviewed briefly but with enough detail to follow them into the territory they now occupy, and to note the differences between their movements and those of Southwest tribes like the Navajo and the Apache (once a single people) and the Comanche, who came later. The Navajo, for example, probably "were every bit as much newcomers to the Southwest as were the Spaniards";[2] the Apache were Athabascans from the North; the Comanches were Shoshone from the Great Basin. The Navajo intermarried with the Pueblo and other tribes and settled down to sheep-raising; the Apache "had few peaceful contacts either with Pueblos, with Spaniards, or with white Americans. . . ."[3] A balance can be maintained between past and present throughout these comparisons and in the histories of the selected Pueblo tribes; a class can go as far into the post-European era as local interest may suggest.

Although comparative language studies will not be made a feature of the junior high school curriculum, something should be said about the language groups that the Monachi, Ute, Shoshone, and Pueblo peoples belong to, the Uto-Aztecan, which consists of about thirty distinct languages and, as the name implies, can be traced from "the Northern Paiute in Oregon and Idaho to the far outliers of the Aztec Empire in Central America ."[1] The detective work that linguistic paleontologists and other language specialists do can be made very interesting to students of this age group. A language helps to show where a people originated, what they owned, what they thought about, and how they added to their word-stock if they migrated. For example, ". . . the Comanche apparently moved away from traditional territory alongside their close relatives, the Shoshoni, after acquiring horses, which means in very recent times . . . and there is a break in the north-to-south continuity of the Utonahua [Uto-Aztecan] in the southwestern United States, where Navahos and Apaches, on one side, and Yumas, to the West, form a large corridor across the territory."[2] Another example will show the connections between language and agriculture: Swadesh follows the cognates for metate or hand millstone through several languages; suggests that it may be an old compound made up of maha (hand) and taha (flat stone); and offers some tentative remarks about the diffusion of the instrument.[3] What have the Mexican-American and Spanish-speaking members of the class to say about the word for hand and about making meal from corn?

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[1] Farb, p. 77 (from the chapter "Zuni: Unity Through Religion"). See also his remarks about Ruth Benedict's Patterns of Culture (1934), a book sometimes used as a reference in studies of tribal societies.

[2] Ibid., p. 267.

[3] Underhill, p. 241. Her chapter on "Late Arrivals" is helpful for the period A.D. 1000 and after.

By means of such linguistic reconstruction, Swadesh says, "it is possible to trace the agricultural complex back at least six thousand years in central Mexico. Corn, chile, and squash appear to be the oldest plants, followed on different levels by beans, cotton, tomato, and maguey."[4] A map with brightly colored symbols will show the principal sites and plants to be discussed in the section below.

6. The Invention of Agriculture in the New World

Here a choice has been made: to take up the invention of agriculture now rather than to proceed immediately to the Eastern Archaic culture of North America, where agriculture begins to appear in Early Woodland societies between 3000 and 2000 years ago. (A class can choose to do it another way— straight across the United States and southern Canada, then down to Mexico, Central America, and so on.) The invention of agriculture may sound to some young students like a very dull subject or like an absurd paradox. Why should we get excited about the taming of wild grasses?— or How do you expect us to believe that agriculture had to be invented? These ideas are admittedly not as dramatic as visions of floating continents and advancing and retreating ice sheets, but they are nonetheless quite extraordinary and should be presented as challenges to the students' imagainations.

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[1] Swadesh, "Linguistic Overview," in Jennings and Norbeck, p. 548.

[2] Ibid., pp. 538-549.

[3] Ibid., pp. 552-553. See Indian and Eskimo Artifacts, pp. 44, 45, and 50 for pictures of manos and metates.

[4] Ibid., p. 552.

They must now transport their minds to some caves in the region of Tehuacán, situated in the southeastern corner of the central plateau of Mexico. Farb's two-page section, "Beginnings of Agriculture," is a good short summary, stressing the "groundwork for civilization" that was laid in those Mexican caves with their eloquent "living floors." Students need to take ideas like this seriously, to ponder them and ask questions and wonder at the ingenuity of their kind in making use of the resources they found wherever they settled. In Farb's words,

> By 3,500 years ago, archeologists found evidence of complex village life, pottery, elaborate religious rituals, and the intricate social organization that all these things imply. And by 2,000 years ago, large-scale irrigation works were being constructed; tomatoes and peanuts were added to the long list of domesticated plants, and turkeys were domesticated; specialized occupations arose in religion, art, and government; there was evidence of a far-flung trade. This civilization culminated about 1,000 years ago in the high culture of the Mixtec, who ruled until they were conquered by the Aztec shortly before the arrival of Cortés. And so the story of Tehuacán over the past 12,000 years demonstrates the gradual evolution of small, nomadic bands of collectors and hunters into a complex and despotic high civilization based on agriculture.[2]

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[1] See Part Seven, interdisciplinary topic on Maize; Farb, pp. 210-212 and 216-219; Pedro Armillas, "Northern Mesoamerica," in Jennings and Norbeck, pp. 292-300; and Weiner, pp. 201-204. See also Red Man's America, pp. 16-18. The discussion in this section relies strongly though not exclusively on these sources. Compare Underhill's account (1953), p. 18, with the other works cited. Again, the class will be discussing matters still under investigation, in the forefront of research in the natural and social sciences, and far in advance of what was available to students of their parents' or later school generations. With respect to wild grasses and primitive plant varieties, the students should consider the threat of "genetic erosion," which will prevent our turning to Central America, for example, when we need the unique characteristics stored in the seeds of primitive varieties of corn. Modern agriculture prizes uniform, nearly identical crops of exceptionally high yield; but these plants also carry uniform weaknesses, such as susceptibility to devastating diseases. See Robert A. Jones, "Genetic Erosion of Plants Poses Threat to Crops," Los Angeles Times, June 4, 1974, Part I, p. 1.

[2] Farb, p. 211. One of the Univ. of California Extension audio tapes would be useful here: Dr. Daniel Zohary, "Civilizing Grain" (production date 1969), second part of a four-part program entitled Beginning and Endings (#AT 511).

Teachers will have to judge for themselves, but this could be an appropriate place to discuss the dietary implications of the foods mentioned above, and to relate them to modern diets. Household arts, biology, and physiology teachers could present illustrated lectures analyzing those foods in the light of what is now known about nutrition. Striking advances have been made in this field during the past few years, and they should be brought to the attention of the students. Frances Moore Lappé's book, Diet For a Small Planet,[1] can be used to assess the value of the plant proteins in the early Mexican diet. Students might enjoy figuring out recipes based on the foods and cooking equipment available in a given era.

This will also be a suitable place in the curriculum to consider briefly the question of transpacific contacts, another of the fascinating puzzles of American history.[2] Students should become acquainted with the chief elements of the problem, and should see some of the pictures that provide clues to the investigators. Resort to Kon-Tiki, which many students have read, will not be enough: the discussion must go much farther—into the arguments Farb summarizes and the evidence Ekholm presents. Weighing these data will give students good practice in handling evidence thoughtfully, and in suspending judgment if the evidence is finally deemed insufficient to support a conclusive decision.

The northern spread of agriculture can be followed up to New Mexico and the Cochise people, who were cultivating maize over 1000 years ago. The introduction of agriculture produced no remarkable changes in their culture, nor did the addition of squash and beans by 1000 B.C.[3] However, one of their daughter cultures, the Hohokam, did more: "Rather than merely incorporating agriculture into an existing pattern of collecting seeds, as did the other desert peoples, the Hohokam liberated themselves from their environment. On the major rivers they built dams that redirected the flow of water into canals, some of them thirty feet wide in places and extending for more than twenty-five miles."[4] These people and another just as remarkable--the Anasazi--can be studied as examples of distinguished cultures lasting until about A.D. 1100 (Hohokam) and 1300 (Anasazi), not long before the coming of the Europeans. Several elements of their culture should be noted before the class resumes its examination of the later Puebloan societies:

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[1] (New York: Friends of the Earth/Ballantine Book, 1971). See also Michael Jacobson, Nutrition Scoreboard: Your Guide to Better Eating (Washington, D.C.: Center for Science in the Public Interest, 1974), which shows how to evaluate foods in present-day American markets.

[2] See Farb's section under this title, pp. 212-216, including the note, where the outlines of the problem are presented clearly. Then read Gordon F. Ekholm, "Transpacific Contacts," in Jennings and Norbeck, pp. 489-510, for a longer discussion, several illustrations, and a bibliography. Ekholm is "a leading exponent of such contacts" (Farb, note, p. 303).

[3] Underhill, p. 187; Reed, p. 178. Underhill's chapter on "The Peaceful Corn-Growers" tells the story interestingly.

[4] Farb, p. 216.

Architecture. – The earliest examples are "pit houses" (probably of Northern, not Mexican, derivation) in clustered villages near the cornfields; later come the distinctive "apartment houses" or "cliff dwellings" of the Anasazi.[1] Sedentary farming has begun; the economy is progressing from food-gathering to food-producing; the Hohokam "appear to have used astronomy to calculate planting dates."[2] Two noteworthy ceremonial structures are developed: the Hohokam ball-court, in which rubber balls imported from Central America were used, and the Anasazi Great Kiva, a large chamber, often wholly or partly underground, used for religious ceremonies and other purposes.

Art. – The introduction of pottery, a very important cultural feature, can at last be discussed. The Hohokam got theirs from Mexico, along with other art forms they developed beautifully. The Anasazi received theirs from the southeastern United States, as they did the type of maize they cultivated.[3] Since the Southwest Indians are famous for their pottery, an art they excel in to the present day, and since "pre-ceramic" and "ceramic" are essential categories in cultural studies, the class should spend some time on this subject and should see as many examples as possible of prehistoric and historic pottery.[4] Basketry is another significant art, and "Basketmaker" is a title for several successive early cultures. Also, by the Christian era, cotton is being cultivated, an advanced weaving industry seems to have existed,[5] and skill in weaving comes to be a mark of certain tribes.[6] These three arts can be taught throughout the first year of junior high school and as long thereafter as the art teachers and students choose to go on. For some few students, this instruction may lead to a career in clay products, textiles, or even furniture-making with wicker, cane, or bamboo. Sand-painting might perhaps be tried if the class gets far enough into Navajo and Pueblo art; but since a sand painting is actually an altar, the artist would have to approach the work with special knowledge and feeling. At least, reproductions of these elegant designs can be exhibited during discussions about religious ceremonies.

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[1] See Farb, p. 217, the photograph of Mummy Cave at Canyon de Chelly National Monument in Arizona, showing "the sweep of Pueblo settlements from the early pit houses . . . to the multi-storied dwellings. . . ."

[2] Farb, p. 216.

[3] *Ibid.*, p. 217.

[4] See *Indian and Eskimo Artifacts . . .*, pp. 56, 167, 171-273, for examples of pottery and baskets.

[5] Reed, in Jennings and Norbeck, p. 183.

[6] See, for example, Mary Hunt Kahlenberg and Anthony Berlant, *The Navajo Blanket* (Praeger Publishers, Inc., in association with the Los Angeles County Museum of Art, 1972). The Navajo learned the art from the Pueblo.

The most striking feature of the period after about A.D. 1300 is the decline or disappearance of the Anasazi peoples and a general "process of Pueblo withdrawal" that continued until the Spaniards arrived.[1] And of the 70 villages that existed when Coronado first made contact with these Indians, only about 30 now survive.[2] A great deal has been published about this withdrawal and about the subsequent history of the Pueblo peoples, not all of it accurate;[3] but teachers will find reliable guidance in Underhill, Reed, and Farb— text and bibliographies. The Hopi and Zuñi, likely to be familiar to most students, at least as names, exemplify the Desert Pueblos; their rather more isolated life can be compared with that of the River Pueblos, represented by Taos, San Ildefonso, and other well-known communities along the Rio Grande in northern New Mexico. These tribes preserved their ancient ways by withdrawing further into themselves and passively resisting the Spaniards; for all Pueblo peoples, religion was a powerful unifying force and an aid to survival. In the chapter entitled "Zuni: Unity Through Religion," Farb discusses the significance of religion to the people, and frequently compares their customs with those of other cultures, ancient and modern. Underhill is likewise very informative about religion. Many, many connections can be made between early and contemporary Pueblo history; for example, the clashes between the old ways and those of the returning war veterans, the fight to keep air-polluting power plants out of Four Corners, and the determination of many Southwest Indians to assert their political power in county and state governments. Some such comparisons between past and present should be undertaken before the class leaves this culture and turns its attention to the Indians of the Great Plains.

7. The Great Plains

Only fairly recently has it become possible for teachers to gather for their students an adequate account of the prehistory of the Plains Indians, who were not thought to have had much if any history at all before the whites met them. When these Indians did become a presence on the Euro-American scene in the middle of the eighteenth century, riding horses that their forbears had got by various means from the Spanish settlements in New Mexico, they and their culture were assumed to have been always what they appeared to be then—"typically Indian." But authoritative opinion now agrees that the pictorial impression they have made on generations of Americans needs to be corrected in the light of recent evidence:

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[1] Reed, in Jennings and Norbeck, pp. 187-188. See also Underhill, pp. 200-203, and Table 8, p. 214.

[2] Farb, p. 77. See the map, p. 78, for locations.

[3] See Farb's remarks about Ruth Benedict's view of Pueblo Indian societies, pp. 89-94.

> To many people, the typical Indian was the Plains Indian, a painted brave in full regalia, trailing a war bonnet, astride a horse which he rode bareback, sweeping down upon a wagon train, in full technicolor. In fact, the picturesque culture of the Plains Indians was artificial, not aboriginal, and it did not last very long. The amalgam known as the Plains culture was not fully accomplished until the early 1800's—and like the spring grass of the high plains, it withered quickly.[1]

This curious situation makes very interesting material for young people to look into, and teachers should take advantage of the anomalies:

- It contains elements of mystery, which have required years of hard fieldwork and hard thinking by many investigators to clear up. When the data do begin to emerge, the prehistory of the Plains people is seen to be compatible with that of other American aborigines, and so the "strangeness" of the situation is no longer a question about facts but a subject for interpretation by social scientists and others.

- It is full of contrasts, many of which are picturesque and appealing to the imagination. The moral contrasts in the modern history of the Plains Indians are equally sharp and vivid and increasingly important to the field of ethnic studies.

- Sociologically, the composite tribe of the earlier and later buffalo-hunters is a significant phenomenon, much more of a true "melting pot" than the nineteenth-century immigrant acculturation process ever was. The patterns of migration and settlement in the area, and the subsequent cultural exchanges among groups, are fascinating to unravel.

- The story of the Plains Indians, from the late seventeenth century to the late nineteenth, is charged with human interest. The tragic nature of its outcome—exemplified by Little Big Horn, Wounded Knee, and the end of the Ghost Dance— will cause any student of American history to reflect upon the moral problems of Indian-white relations. This topic can be investigated with every regional group the class may choose to study.

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[1] Farb, p. 112. Ruth Underhill's opening paragraph, Chapter VIII, presents almost the same picture, as does every other work dealing accurately with the Plains people.

- Finally, the curious history of the Plains Indians brings the recent past and the immediate present together in a particularly instructive way; and a class may decide to follow the story to Wounded Knee again, where approximately 200 Oglala Sioux seized the village on February 28, 1973, and took eleven hostages.[1]

Acknowledging the pressures of time, how can teachers instruct themselves well enough to present an adequate account of the Plains Indians? A very good start can be made by reading a chapter in each of the three books most frequently cited here— and preferably in the following order: Underhill, "The New Rich of the Plains," Wedel (in Jennings and Norbeck), "The Great Plains," and Farb, "Plains Equestrian Revolution." Other books might do as well; others should certainly be consulted; but these will show the teaching staff how to get into the subject and select some of its most significant aspects for study.

Professor Farb's account, based on research of the type that Wedel reports in his paper, is principally concerned with the profound changes caused by the "equestrian revolution" and the consequent mingling of the tribes that moved into the plains:

> . . . The whole of the plains, from Alberta to Texas, became peopled by groups of great diversity who had come from all directions and often from great distances. There were Athabascans from the north (Kiowa-Apache), Algonkians (Cree, Cheyenne, Blackfoot) and Siouans (Mandan, Crow, Dakota) from the east, Uto-Aztecans (Comanche, Ute) from the west, Caddoans (Pawnee, Arikara) from the south. The plains became a melting pot for more than thirty different peoples, belonging to at least five language stocks. It has given anthropologists a living laboratory of culture change.[2]

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[1] Ed Meagher, "U.S. Ends Blockade of Wounded Knee, Sioux Claim Victory," Los Angeles Times, March 11, 1973, p. 1. Recent books, songs, and films about Wounded Knee (past and present), Little Big Horn, and other such events should be discussed. See also the moving biography of an unusual Indian woman who was born in 1854 to half-white parents who chose to live as Indians: Dorothy Clarke Wilson, Bright Eyes: The Story of Susette La Glesche, an Omaha Indian (New York: McGraw-Hill, 1974). It is written in the form of a historical romance, backed by research.

[2] Farb, pp. 115.117.

Teachers should now have the background materials and the specific topics they need for organizing classroom activities. They can start with Wedel's classifications: the early big game hunters, the hunters and gatherers, the woodland peoples, and the Plains Village Indians. (See the chart of time relationships, p. 196.) The first two can be treated fairly quickly now, because the students know how to get into the hunting and hunting-gathering periods, and how to visualize the two chief geographical subdivisions of the area— the short-grass plains,or steppes, of the west, and the tall-grass prairies on the eastern side. The locale and the technical distinctions in terminology are important; a great deal of our later history, from Lewis and Clark to John Steinbeck's migrant farmers of the 1930's and the resurgent Indian movements of the 60's and 70's is played on some part of this immense stage. A few facts from meteorology will be appropriate here; the students should be ready to understand what an annual rainfall figure can mean in the history of a people. (See the word altithermal on Wedel's chart, for example.) The a to e list under point 5 above, "Archaic and post-Archaic Cultures," will be sufficient to guide the discussion right on through to the Plains Woodland and Plains Village peoples, on whom the class should spend such time as it has. Under the first heading, the students should consider the first appearance of pottery in the region; the introduction of agriculture and the ensuing changeover from a food-collecting to a food-producing economy; the Hopewell, or Mound Builder, culture of the northeastern periphery (ca. A.D. 200-400); and the earth lodge, a standard type of primitive dwelling.

With the Plains Village culture, the class will move well into the Christian era; these peoples dominated the eastern Plains until the nineteenth century. A single sentence from Wedel summarizes their accomplishments:

> These included the use of permanent multi-family habitations, often larger and much more substantially constructed than anything of which we have record from the Woodland period; residence for most of the year in fixed villages, which were sometimes protected by ditches and stockades, and with which there were usually associated large numbers of underground storage pits; abundant pottery of varied and distinctive character, and a greatly increased range of artifacts in stone, bone, horn, shell, and other materials. The bone hoe, . . . generally fashioned from the scapula of the bison, was one of the most characteristic items, persisting long after the introduction of iron hoes by the white man.[1]

The class should consider continuing with the Plains peoples to the end of their culture in 1890, disregarding in this instance the terminus that might have been chosen for others. The story as told by Underhill, Farb, and several of their sources is astounding, and many discussion topics can be found in it— from scalping, which might have been learned from white settlers, to the causes of warfare, the effects of sudden material wealth on impoverished gatherers and marginal hunters, the relation of vision quests to the Plains economy, and the short-lived phenomenon of the Ghost Dance.

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[1] Wedel, p. 205. See Indian and Eskimo Artifacts, p. 8, for a picture of buffalo-bone and -horn hoe blades from one of these village sites. Then imagine cultivating one's corn-patch along a creek bottom with such an implement.

When it comes to selecting several groups to exemplify the pre- and post-equestrian Plains cultures, teachers can consult the lists and map in Underhill (pp. 183-185) and the quotation above from Farb (pp. 115-117). Geographical location and language group should be taken into account for the sake of variety and the maintenance of connections with other parts of the social sciences curriculum. Toward the end of the time allotted for the Plains, teachers should consider returning to the northeastern and southeastern peripheries, so as to pick up the Blackfoot, Arapaho, and Cheyenne of the Eastern Woodland, the Crow from the Mississippi, and the Teton Dakota, or Sioux, from the woods of Minnesota, who had transformed themselves into Plains Indians and become the protagonists of the great American epic.[1] In tracing these groups back to their earlier homelands, the class will make the transition to the Eastern Archaic peoples and their successors.

Eastern North America

These are the Indians of the Northeast Woodland and Southeastern areas,[2] whose descendants were described by sixteenth- and seventeenth-century European explorers, settlers, adventurers, traders, and missionaries in a literature that still molds our conceptions of them. Their prehistory is covered in two chapters in Jennings and Norbeck; Underhill and Farb treat the prehistory briefly, and then concentrate on some of the later periods.[3] Their example will be followed here.

In the map of "Some North American culture groups of about 8000 B.C.," James B. Griffin located the Fluted Blade Hunters, who "occupied all the states within this [Northeast] survey, the southwestern part of Ontario between Lake Erie and Lake Huron and as far to the northeast as Nova Scotia. There is a remarkable similarity in their stone implements over the entire area and, indeed, to other Fluted

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[1] Underhill, p. 153; Farb, pp. 112-118.

[2] The green and mauve areas, respectively, on the National Geographic Indian map.

[3] Jennings and Norbeck, pp. 223-287; Underhill, Chapters III-VII; and Farb, Chapters VII, X, and XIV. See also Clark and Piggott, The History of Human Society, pp. 178-181.

Blade Hunters in the Southwest and the Plains." These people had probably entered the area by 10,000 B.C. "Their origins before that are even less certain, but their general way of life and technology must inevitably be traced back to . . . advanced Paleolithic cultures . . . As a likely hypothesis, we can assume that the penetration into the Upper Mississippi, Great Lakes, and New England was from the south."[1] Again, the general outlines are familiar; but teachers can display glaciation maps, climatic charts, migratory routes, and other evidence that might suggest why this area is thought to have been settled from south to north. The class should also pause to discuss the Modoc Rock Shelter near St. Louis, one of the oldest of Eastern Archaic sites, which contains a wealth of artifacts and refuse (which is a kind of treasure to archeologists) on several levels. Farb says of it, "Anyone who looks closely at the Modoc culture of some 8,000 years ago must inevitably feel the shock of recognition, for here is the familiar world of the Woodland Indian of early American history."[2]

The class should also look at one of the Late Archaic sites dated around 2500 B.C. Clark and Piggott show a settlement plan in Massachusetts (p. 179), which indicates how the round lodges of the population were placed and where the burial grounds lay. How close are the nearest cemeteries and places of worship to the school the class attends? Have the students ever visited them? What do these places say about the local population? Where is the nearest known Indian burial site? In the same period between 3000 and 1000 B.C., the Old Copper Culture will be of interest because of the cold-hammering process used by Indians from northern Illinois to Lake Superior. This is not strictly a true metallurgical process: the strange "stone" was "hammered and shaped into forms resembling bone, stone, and perhaps wood prototypes."[3] The North American Indians had no metallurgical technology in gold, silver, copper, or tin, which was to flourish in South and Central America from about A.D. 1100 on, nor did they have a Bronze Age such as Europe saw. They might be said to have jumped from the Neolithic era to the ages of iron and steel after receiving manufactured goods from Euro-American technologies.

The class should now move on to the mound-builders of the Ohio Valley and the Adena culture, noting particularly its distinctive burial complexes and the rich grave offerings they contained. Although burial practices varied from place to place, there was "an interaction of localized populations among which various ideas of the time spread and were incorporated into their burial observances."[4] What matters here is that the students should become acquainted with the gradual development of Early Woodland mound cultures. Then they will be ready for the later, very expansive Hopewell cultures of Ohio, Illinois, and the Mississippi Valley, which spread eventually throughout the south-central part of the Northeast[1]— "the most remarkable, influential, and extensive culture to arise north of Mexico after the Archaic."[2] The class should follow the lead of authorities on the subject, and examine the connections between economics and religion and politics in these extraordinary societies; they can also look on a map and measure the distances over which the materials for mortuary offerings had to be transported. Trade routes should always be mentioned when students are discussing a people's economy, because ideas moved along with the copper, mica, obsidian, freshwater pearls, alligator teeth, and conch shells the Hopewell peoples imported, just as they do wherever goods are exchanged anywhere on earth. Some of the mound complexes now lying under the fields of the middle west and south, and awe-inspiringly evident from the air, are shown in the National Geographic magazine for January, 1948, and December 1972.

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[1] "The Northeast Woodlands Area," in Jennings and Norbeck, pp. 223-225. The map is on p. 226.

[2] Farb, pp. 208-209; Griffin, p. 229.

[3] Griffin, p. 234; Clark and Piggott, p. 177.

[4] Griffin, p. 235.

Before leaving the subject of mound-builders, the class should acquaint itself with the Mississippian culture (or Southeast Ceremonial Complex) that arose about A.D. 700 and profoundly influenced the basins of the Mississippi and its tributaries, spreading as far as the Great Plains and New York. Some interesting conclusions have been drawn from the village complexes and their earthen platform mounds:[3] possible Mexican influences in architecture and artifacts; a notable increase in village size; an extensive pottery complex; a very elaborate ceremonial system based on religious and magical activities; a hierarchical society according high status to its leaders; and a work force of thousands and tens of thousands over the centuries during which the largest compounds were built— by a people having neither metal tools, wheeled vehicles, nor beasts of burden.[4] This expansive and dominant culture must be imagined pushing up "about as far as effective corn agriculture is possible at present."[5]

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[1] Ibid., pp. 239-245. See also Farb, pp. 219-224.

[2] Farb, p. 219.

[3] See Underhill, Plate II, p. 42.

[4] Farb, pp. 223-224; Griffin, pp. 249-250.

[5] Griffin, pp. 250-251.

From this point the class can turn briefly to the Great Lakes Tribes,[1] noting the changes in their diet as a possible result of unfavorable climatic conditions from A. D. 1200-1700: instead of corn, they are eating wild rice and other local plants, and have shifted back to hunting in several areas. It is at this stage of their economy that the European explorers found them.[2] The class should now proceed from the Great Lakes region to the edges of the Northeast area, so as to compare the cultures of the Woodland Indians with those of the Mississippi and Ohio valleys.

Here the students will meet once again the tribal names made famous by the Puritan settlers, the French Canadians, Fenimore Cooper, and countless historical romances: the Algonquian-speakers and the Iroquoian-speakers.[3] The history of the Algonquian language family and its relatives, one of the most widespread in North America, would make an interesting side study. It included three large groups— the corn-growers of the Great Lakes and Mississippi Valley, discussed above, and the northern hunters and the corn-growers of the Atlantic seaboard, to follow. The northernmost Algonquin, in Canada, roamed in hunting bands through forests and "inhospitable wastes," or traveled the streams in birchbark canoes. Their food containers, in which they cooked, and their toboggans were also made of birchbark. Let the students imagine a Canadian Algonquian cooking method: dropping hot stones into a liquid until it boiled. This equipment was occasionally used by the Algonquin of the United States.[4]

The study of these people should center on the changeover from nomadic hunting to mixed hunting and agriculture, and on the influence of the Hopewell culture from about A. D. 900 onwards. Since the tribes of the eastern forests and Atlantic coast figure prominently in the early history of the United States, several of the most familiar should be discussed, among them certainly the Pequot, the Wampanoag (Chief Massasoit's people), the Delaware, and the Powhatan of Virginia. Their confederacies deserve some attention as political organizations, though they were not as strong and well-organized as those of the southeastern Indians or those of the Iroquois, and could not survive the confrontation with the advancing Europeans. Ruth Underhill observes of their history from the early 1500's on:

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[1] For very interesting outside reading, see Paul Radin, ed., The Autobiography of a Winnebago Indian (New York: Dover Publications, 1963). This famous work was first published by the University of California Press in the University of California Publications in American Archaeology and Ethnology, Vol. 16, No. 7, April 15, 1920. The footnotes are an education in themselves. Another of Radin's books that will appeal to teachers and students is The Trickster, A Study in American Indian Mythology (New York: Greenwood Press, 1956).

[2] Longfellow's Hiawatha, who lived by "the shining big sea water" of Lake Superior, is a "refined and expurgated Ojibwa" (Underhill, p. 92), of a Great Lakes Algonquin tribe.

[3] See Underhill, Chapter V, for the Algonquins, and Chapter VI for the Iroquois.

[4] Underhill, p. 60.

> There was no time to watch them [the whites] from a distance, to acquire their goods, and to learn their ways. No sooner had the first arrivals landed than conquest or infiltration began. Not only did the whites want the Indians' lands and their goods, but this eastern country was to be, for a hundred years, the subject of a tug of war between England and France. Before that contest was over, Indian life on the seaboard was practically expunged.[1]

The culture of the Iroquoian-speakers of the northeast was considerably different from that of the northern Algonquin whom they pushed apart as they immigrated from the south and west. The final pattern of settlement (for the purposes of this account) shows a solid clump of Iroquois with slender streamers of Algonquins on either side.[2] Every good book on the subject is abundantly specific, providing plenty of material for comparison and contrast; so the northeast scene from A. D. 1100 can be populated in the students' imaginations with the Algonquin hunting bands, their nomadism, and their loose confederations, and with the Iroquois, whose tribal names are equally stirring to Americans— Mohawk (the name means "cannibals"),[3] Oneida, Onondaga, Cayuga, and Seneca, who lived farthest west of all. There seems to have been a great deal of fighting as the Iroquois moved through Algonquin hunting territories, and some mixing as well.[4] After early reversals, "They went into training, grimly and systematically, to equip themselves for warfare in the woodlands; and they grew quickly in population, prosperity, and in the complexity of their culture."[5] The "long houses"[6] are the most remarkable feature of their large villages, which reached a population of 1000 people, but according to Griffin,

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[1] Underhill, p. 71.

[2] Underhill, p. 83; Farb, p. 95. See Underhill's chapter on the Iroquois, "A Woodland League of Nations," pp. 83-86, for a discussion of their earliest history.

[3] Farb, p. 97. See Underhill, p. 86, for her interpretations of the tribal names.

[4] Griffin, p. 254.

[5] Farb, p. 95.

[6] See Underhill, p. 88, for a picture and floor plan.

> Iroquoian cultural development from archeological evidence does not seem to be unique in the Northeast or as superior as evaluation by ethnologists has suggested. It did not move into the Northeast as a complex; it developed there. Adjacent Algonquin groups to the south and southeast were on the same general cultural level, but their cultural life had suffered much more from European contact than had that of the Iroquois.[1]

One very significant feature of Iroquoian culture, and undoubtedly one source of their strength, was the *Hodesaunee*, or League of the Five Nations, which became the Six Nations with the addition of the Tuscarora in 1722.[2] This confederacy, inspired by a prophet's dream (ca. 1570), was put into practical operation by the white settlers. School children are still taught that it was one of the models for our own Constitution, though not all historians agree about this; modern writers are more likely to compare the League to the United Nations, for it dealt only with external relations of war and peace.[3] Extended consideration of this matter would take the class up to Revolutionary times, where teachers may not care to go this year. The planning committees will have to settle such questions in advance, perhaps choosing to wait until later studies in seventeenth- and eighteenth-century history. Planners might also want to incorporate the Iroquois League with civics and other classes in politics and government. In this chapter, the discussion will break off with a mention of the League and turn to the Indians of the southeastern United States.

Quite a little time should be devoted to these people, for they developed remarkable cultures. Teachers can review the Archaic and Early Burial Mound periods in Jennings and Norbeck,[4] and then take the class on to the period between A.D. 500 to A.D. 1000:

> In these five centuries the Southeast ceased to draw upon the North; in fact it began to send ideas back to the North. The patterns from Hopewell were thoroughly integrated and transformed into new and distinct patterns. Peculiarly Southeastern cultures solidified and, with only minor modifications, continued on into the historic period . . . major

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[1] Griffin, pp. 254-255.

[2] Farb, p. 97; Underhill, pp. 92-96 *et passim*.

[3] Farb, p. 98; Underhill, p. 92.

[4] William H. Sears, "The Southeastern United States," pp. 259-270.

ceremonial centers emerged and became larger and more complex during the period; states were probably organized around some of these centers.[1]

Pottery is so important in identifying cultural levels, outside influences, growth of regional traditions, and the like that the students should see some examples (Jennings and Norbeck, pp. 268, 272, and 276) and they should continue making pottery in art classes. But since students of junior high school age are not expected to become expert in ceramic identification, it will be enough to exhibit and discuss the different styles informally, for purposes of comparison and contrast, and to appreciate the beauty of many of them. Professor Sears carries this subject throughout his paper, relating pottery and other artifacts to the religious, economic, and social institutions of the Southeastern Indians. Teachers should take as much from him as their classes can handle at this stage. Wherever new ways of life are evidenced in art forms small and large— as for example in the "Long-Nosed God" (Figure 4), ear spools, ceremonial axes, and temple mounds of the late Mississippian period— the class should discuss their significance, noting connections with new types of agriculture or possible influences from other societies. Circum-Caribbean traits must always be kept in mind: they are evidence of continuing close relations with Mexico or South America,[2] and in a short while they will lead the class smoothly into the study of Central and South American civilizations.

From A. D. 1000 onwards in the southeastern United States, the growth of villages and ceremonial centers, with their attendant cultural features, should continue to be the central theme. If teachers have concentrated on it from the time of the Adena and Hopewell burial mound complexes mentioned above, they can carry the topic straight through to the Natchez chiefdom and, say, the De Soto expedition of 1540-1542[3]— or as far as the total destruction of the Natchez and their disappearance from history after 1732. In fact, a thematic study of the burial and temple mound culture from approximately 1000 B.C. to A.D. 1500 would be justified, for the theme is weighty enough to support a prolonged examination of several North American societies east of the deserts and to suggest a comparative review of burial practices in all the chief cultures discussed so far. This would be a genuine survey, a comprehensive view with considerable accompanying detail, of 2500 years of our history, covering an immense geographical area and entailing the study of a number of very important social institutions. Even though the archeologists and anthropologists continually deplore their lack of knowledge and the gaps in the record, they know enough to satisfy and delight a lay audience. Classroom teachers can gather the basic materials fairly easily if they have time to read, plan, and organize. Then they can enlist the aid of specialists in the visual, tactile, household, and industrial arts for special presentations ranging from village and temple architecture to ceramics, weapons, ceremonial equipment, body decoration, clothing, decorative handcrafts, foods, and medicine.[1] Teachers and specialists in the social sciences can arrange discussions about the class systems of these theocratic societies, comparing them with those of other Indian peoples and with modern examples. Then when the students come to the Massachusetts Bay Colony theocracy of the seventeenth century, for example, they will be familiar with the general concept and aware of some variations within the type.

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[1] Ibid., p. 270.

[2] See Underhill, pp. 26-30; Sears, p. 285; and Farb, pp. 161-163.

[3] The class should be reminded somewhere along the way that St. Augustine, founded by the Spanish in 1565, is the oldest city in the United States. Sometimes students forget that the Pilgrims were not the first European settlers of our eastern coast, and many of them may not know that a few blacks were here before the Mayflower.

However the curriculum may be ordered, the study of North American Indians should conclude with the southeastern chiefdoms belonging to the Muskogean language family— for example, the Chickasaw, Choctaw, Creek, Cherokee, Seminole, and Natchez. Professor Farb says that none outshone the last-named, so the class might concentrate on it, while keeping the other people in view.[2] Farb's descriptions of the Natchez cult of the sun, the official religion of the chiefdom, are sufficiently detailed to provide analogies with other North American Indian religions. This might be another of the review topics rounding out the study; but since priestly and secular authority are indivisible in a theocracy, the final discussions must go just as deeply into the Natchez socio-political system, which differed in many ways from that of other groups studied so far, and include the class titles, class privileges, and marriage rules that were distinguishing features of the system.

Finally, the students should consider the position of women in societies having matrilineal descent, "a common arrangement with agricultural peoples over the world."[3] Again, this is a theme-with-variations, a subject matter that can be pursued in every social analysis the students undertake, and that has obvious links with present-day inquiries into the condition of women and family life. Child-rearing practices will certainly enter the discussion; they should be treated in social sciences classes and in the interdisciplinary, coeducational study groups proposed in the household arts chapter below. Our methods of bringing up children are not the only ones to have been developed in this continent; comparisons between a number of modern practices and a similar variety of Indian methods would be highly suited to young adolescents, who love to talk about "parenting" and the near-profession of being a child in our culture. These perennially attractive topics, ranging from the politics of the family to the political economies of clans, tribes, chiefdoms, and states, can serve as a means of moving to the societies of Mesoamerica, from which the Indians of North America learned so much. Another is offered in a paper entitled "North and South American Cultural Connections and Convergences," by Betty J. Meggers, who has done extensive archeological field research in South America with her husband, Clifford Evans.[1] Her discussion conveys some of the same puzzle-solving excitement as the treatments of trans-Pacific contacts and linguistic affinities do, and the illustrations on pages 516-517 will help teachers to make the comparisons specifc and concrete.

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[1] For an abundance of description, illustration, and instruction about Indian art and technology, see Julian Harris Salomon, The Book of Indian Crafts and Indian Lore (New York: Harper & Bros., 1928). This book is full of interesting projects and useful information.

[2] See Farb, Chapter I; Underhill, Chapters III and IV; and Sears, in Jennings and Norbeck, pp. 284-285.

[3] Underhill, p. 33. See also Farb, pp. 81-83, for a discussion of the Zuñi kinship system, which is matrilineal and matrilocal. See also the interdisciplinary topic on women (Part Seven).

This concludes the construction of one possible model for treating North American history and Indian cultures from the formation of the continent to the Indians' first contacts with Europeans— a model which is more than an outline but obviously less than the amount of material needed to teach a course based on this subject matter. The style and proportion of the treatment were deliberately chosen. Most teachers are not satisfied with a skeletal outline that fails to show what the proposed structure will be like when it is filled out, and that leaves all the hard work for the teachers to do; they are usually just as disinclined to accept a prescribed curriculum, heavily detailed, that is too inflexible to yield when local conditions require adjustments. Yet these same teachers would almost certainly agree that some kind of order and some day-to-day guidance are necessary if connections are to be maintained among the things that students are learning.

So the discussion in this chapter is really a demonstration of a process. It has been designed to demonstrate, quite literally, the role of an example: it proceeds in the same manner that is recommended for humanities faculties and planning committees when they are charged to do something about teaching a broad range of the social sciences in a humanities setting. In other words, the model is sympathetically directed toward the practical concerns of the people who do the work of classroom teaching and curriculum writing.

Now, any exemplar may fail to appeal to its audience, becoming no more than a negative model, so to speak, to be thrown out and replaced by a better one. This is one useful role for an exemplar to play: it has forced people to think through a problem, to consider alternatives and new contexts, and finally to produce a model they can accept. But at its best, an exemplar can do a great deal to help planners. In the present case, an interesting, substantial curriculum has been worked out under headings that can be adjusted to many different ways of teaching, and it has been built upon what teachers and planning committees can do and discover for themselves. The resources lie waiting for anyone who wants to make use of them.

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[1] Jennings and Norbeck, pp. 511-526.

The process begins with the desire to know more about the subjects one teaches, and with reading that satisfies that desire. Nothing can replace this basic, compelling motivation. The process continues through discussions with one's colleagues and in the inservice seminars, to more formal sessions in a Humanities Planning Committee or within a department. Writing will follow sooner or later, then editing, talking it over, and rewriting— preferably in very small groups or subcommittees of congenial teachers. (Please note that teachers recommend this process or something very much like it to all their students, and especially to those in writing workshops.) Reading, thinking, imagining, talking to colleagues, reading and thinking independently some more— these are the activities that lead to personal growth and to beneficial changes in teaching. They can be adopted by any group of teachers who want to take a fresh look at what they are doing, and set about writing a curriculum. If a school has established an interdisciplinary social sciences seminar, its members can produce an extended outline and courses of study for Mesoamerica, South America, and the Caribbean basin, thus finishing the project begun here. Then the seminar should take up the other topics at the beginning of the chapter, or choose some of its own, and complete the junior high school social sciences curriculum.[1]

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[1] In senior high school, topic No. 12 has been selected for exemplary treatment: Studies in English history and literature of the seventeenth century, through the Glorious Revolution.

Articles in National Geographic Dealing with North American Indians, 1947-1972

1947 Stuart E. Jones, "Indian Life Before the Colonists Came," Sept. 1947, 351-368.

1948 Neil Merton Judd, "'Pyramids' of the New World," Jan. 1948, 105-128. Aztecs, Cherokees, Choctaws, Creeks, Incas, Mayas, Mound Builders of the Mississippi Valley and its tributaries, Natchez, and others.

1948 Matthew W. Stirling, "Indians of the Far West," Feb. 1948, 175-200. Paintings by W. Langdon Kihn. 20 illustrations.

1948 Don Watson, "Ancient Cliff Dwellers of Mesa Verde," Sept. 1948, 349-376. Hopi, Navajo, and Ute, and the Basket-Makers and Cliff Dwellers of another age.

1949 Matthew W. Stirling, "Nomads of the Far North," Oct. 1949, 471-504. Algonquin and Athabascan linguistic stocks.

1953 Ralph Gray, "Following the Trail of Lewis and Clark," June 1953, 707-750. Arikara, Blackfeet, Flathead, Mandan, Minnetaree, Oto, Shoshoni, Sioux.

1955 Dorothy Dunn, "America's First Painters," Mar. 1955, 349-377. Art of Apache, Navajo, Pueblo, Sioux, Woodland, and Plains tribes.

1955 Julian Schellbach, "Grand Canyon," May 1955, 589-629. Havasupai, Hopi, and Navajo.

1956 Carl F. Miller, "Life 8,000 Years Ago Uncovered in an Alabama Cave," Oct. 1956, 542-588.

1964 "20th-century Indians Preserve Customs of the Cliff Dwellers," photographs by William Belknap, Jr., Feb. 1964, 196-211.

1969 Matthew W. Stirling, "Solving the Mystery of Mexico's Great Stone Spheres," Aug. 1969, 295-300.

1969 Allan Villiers, "In the Wake of Darwin's *Beagle*," Oct. 1969, 449-495.

1972 Paul A. Zahl, "Portraits of a Fierce and Fragile Land," Mar. 1972, 315-337. Includes "Plants of the Alaskan Tundra," "Birds of the Alaskan Tundra," and "Mammals of the Alaskan Tundra," a beautiful separate map.

1972 Ralph Looney, "The Navajos," Dec. 1972, 740-782.

1972 George E. Stuart, "Who Were the 'Mound Builders' ?" Dec. 1972, 783-802.

1972 "Indians of North America," text with map supplement, Dec. 1972, p. 739. This map, and its reverse side, are mentioned several times in this chapter of the framework.

CHAPTER VII

FOREIGN LANGUAGES

Our children will inherit a world in which a knowledge of a foreign language will be extraordinarily useful. New achievements in communication and transportation are bringing the many cultures around our globe closer with every decade. The distant lands of nineteenth-century romantic poetry and exotic fiction are no longer so far away, and many people will have an opportunity to travel to another part of the world at some time during their lives. A second language is an important element in the complete education of today's human being:

> Diversity of language is a fact of human existence... a person who has failed to acquire minimal proficiency in at least one foreign language has missed an experience which is essential to understanding the world he lives in. Being a monolingual, he cannot grasp the nature, function, and social importance of languages both English and foreign. In his ignorance, he tends to assume that all languages convey meaning in much the same way as does English. This fundamental error leads to gross misunderstandings regarding the actions, customs, and beliefs of other peoples, an ignorance the modern world can ill afford. . . .[1]

A humanities foreign language program must do more than teach fluency in a second language, however. Students should obtain from such a program an ability to appreciate the different cultural patterns that comprise the world and our own multi-ethnic society. Young students have a natural curiosity about people in other lands; they should be encouraged to satisfy that curiosity in a way that teaches them more about how people live.

The foreign language staff of a humanities program, then, has a three-part responsibility to its students: first, to help students learn to understand and appreciate cultures other than their own; second, to provide them with another dimension in their intellectual development; and third, to give them a tool that they can use throughout their lives in a world where people no longer remain isolated from one another.[1]

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[1] Frank Grittner, Teaching Foreign Languages (New York: Harper & Row, 1969), p. 36.

Recommendations

In junior high school, students should continue to improve in speaking and reading a foreign language, and they should learn about the literature, art, history, music, and social customs of the foreign country. In humanities foreign language programs, studying culture is nearly as important as learning language. Foreign language teachers will be expected to incorporate more cultural topics in their language instruction than is customarily done and to become specialists in several aspects of a culture, teaching about them in single courses or side studies or in joint programs with other members of the staff. For their part, the rest of the humanities faculty must understand the increasingly important role that foreign language and bilingual-bicultural instruction will play in the curriculum. Eventually, all teachers will be expected to become bilingual and capable of teaching their subjects in another language. With respect to bilingual instruction, the following passage from Part Two, Chapter VII, bears repeating:

> The inescapable conclusion must now be drawn from the recommendations set forth in this chapter and in the frameworks for foreign languages and for bilingual-bicultural education: all California teachers should be bilingual and capable of offering instruction in a second language...Since the goal of a complete bilingual teaching staff will take some time to reach, an intermediate goal should be set. By means of hiring and retraining, schools should have a number of teachers on their staffs who are capable of instructing in a second language. In one elementary school, this group might consist of the language arts, music, and body education teachers: in another school, a different combination. In secondary schools, the presence of a number of bilingual teachers would give students the opportunity to study, for example, the art and architecture of Latin America in Spanish, the history of the Chinese in Chinese, and current developments in Common Market countries in French, German,

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[1] The term "foreign," rather than such a term as "target," is used throughout this framework to designate peoples and cultures that are not native English-speaking. See footnote in Recommendations, Part Three, Chapter VII, for further clarification.

> Italian, and English. Where Russian or Japanese are taught, like opportunities exist. Schools having large populations from a subdominant American culture--and in California this is likely to be Spanish-speaking--should be well-staffed by teachers who are fluent in the language of that culture....

In the *Bilingual-Bicultural Framework*, ways are suggested by which secondary schools can accomplish true bilingual instruction. For example, the transition from learning a second language to studying another discipline in that language might go as follows: After students achieve a certain level of measurable proficiency in the second language, they could take a course in which the second language is the language of instruction but in which language ability is not a major criterion for success.[1] This means that English-speaking students could take classes in art, music, industrial arts, and physical education taught in Spanish, for example, before they take such classes in language arts, drama, and the social sciences. Spanish-speaking students, on the other hand, should receive most of their instruction in language arts, drama, and the social sciences in Spanish, and their other arts classes in English. Junior high school is a good time for students to practice second languages this way, and when they reach senior high school they might be ready to take on those disciplines in which language ability is a major criterion of success.

While the school is moving toward the goal of bilingual staffing, regular programs in speaking, reading, and writing foreign languages and interdisciplinary programs involving language and cultural studies will continue. Faculty seminars should be established to study the foreign language program and make recommendations for improving it. For example, students coming from elementary schools that have humanities programs will have begun foreign language instruction in the early grades. When they arrive in junior high school, they will be able to converse with native speakers about simple, familiar topics, read and write the language to some degree, and understand something about the culture and customs of the foreign countries where the language is spoken. Junior high school teachers should see that these students continue in an unbroken instructional program and make every effort to ensure that the program offered in junior high will continue in senior high school. Foreign language teachers from all three levels should select a committee to see that continuity is maintained. One principle must be steadfastly upheld: every language that is taught must be offered in a sequence through the intermediate level, at least, and preferably to an advanced level.

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[1] *Bilingual-Bicultural Education and English as a Second Language: A Framework for the Elementary and Secondary Schools of California* (Sacramento: California State Department of Education, 1973), pp. 65-66.

Faculty committees will find support for this principle in the state frameworks for foreign language and bilingual-bicultural education and by the many foreign language textbook companies that publish kindergarten-through-grade-twelve programs. In many communities, however--even those with well-planned foreign language programs--the background and level of achievement will vary widely among students coming to junior high school from different elementary schools. Some may have had several years of instruction, others none at all. Programs and courses must be developed to meet these different needs and backgrounds, including, of course, those in beginning language instruction. Many early adolescents who begin foreign language study find that they like it and make good, steady progress.

Students can become interested in the comparative study of foreign languages while they study their own language, especially if such study is made enjoyable and appeals to their "code-cracking" propensities. For example, language art teachers might set up activities for investigating languages as systems of communication that human beings have developed in every society. Any language, therefore, can become a topic for investigation. Students might choose to learn something about alphabets and then might concentrate on the Phoenician, Grecian, Roman, Cyrillic, or Gaelic or one of the pictographic systems. They might like to read about the Rosetta stone and other keys that have been discovered or devised for unlocking ancient languages. They could practice some of the sounds that may be produced by using the various alphabets and develop an elementary vocabulary with them. They could also trace cognates for various familiar words in English back to their Indo-European sources. By concentrating on familiar objects and activities such as food, colors, household objects, greetings, numbers, etc., students could hold conversations with each other. Using aural-oral methods, teachers might also provide students with elementary vocabularies in a Romanic or a Germanic language. Most foreign language teachers reject this idea of offering an exploratory language course on the grounds that it does not help students choose a language to study in depth, and often gives them a very superficial impression of a language. But elementary comparative studies of language systems are not aimed at motivating students to study foreign languages or to choose any particular language. These may be indirect outcomes of such activities, but they should not be primary goals.[1]

One way of organizing foreign language instruction in a humanities curriculum is to use the individualized approach, a method with special meaning for foreign language teachers. It involves sequences of written instruction that students follow with a minimum of direction. This procedure creates extra time for teachers to meet with individuals and small groups for extended practice in skills. Teachers do not have to rely upon a single series of textbooks and other instructional materials; they may use any combination of materials they think best for their students. In good individualized programs, audiovisual equipment is used effectively but with restraint. Students keep track of much of their daily performance, but the teachers grade general progress. Teachers also develop sequences for instruction in cultural topics. Students sign out individualized "packages" that direct them to read poems and stories, view works of art, or listen to musical pieces from the country's store of culture. They may also study the roles of adults and children in the family, customs and habits of daily living, attitudes of society toward adolescents, kinds of jobs and careers open to young people, school life, sports, travel, amusements, and many other aspects of popular culture in the foreign country. Such sequences of instruction can be more extensively developed when the whole staff participates in intercultural education. In this work, the humanities faculty can be a resource for both teachers and students. However, writing individualized lessons takes a great deal of time, and teaching them requires help in the classroom. Foreign language teachers will need support in their requests for the necessary planning and preparation time, and for instructional aides.

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[1] For an example of an exploratory course that could be modified and made into language arts activities, see "Parlez-vous Francais? 'Oui' Answer 8th Graders," NASSP Spotlight (December, 1973).

Resourceful teachers throughout the humanities faculty will find many opportunities to put their students in contact with local descendents of foreign cultures. For example, students can visit restaurants, motion picture theaters, dramatic productions, art exhibits, consulates, special libraries, holiday festivals, national celebrations, and the like.[1] Native speakers can be invited to the classrooms as visitors or aides and asked to do some of the following:

. Converse in their native languages with small groups of students

. Read or tell stories from their countries' literature and folklore

. Answer students' questions about the foreign country

. Help students put on a national holiday celebration, including discussions of the history of the event as well as its significance in the lives of the people

. Teach native folk songs and dances

. Help students improvise situations that dramatize family life in the foreign country

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[1] The Superintendents of Schools in Alameda, Contra Costa, and Santa Clara Counties have prepared a joint publication for teachers in the San Francisco Area: Foreign Language Folio: A Guide to Cultural Resources and Field Trip Opportunities in the Bay Area for Teachers and Students of French, German, and Spanish (Hayward, Calif.: Alameda County School Department, 1973).

- Prepare and record materials for the teacher to use when a native speaker is not available

- Explain idioms, grammatical concepts, word meanings, etc., from the standpoint of a native speaker

For students to acquire an appreciation of the relationship of language and culture, teachers must focus attention on individual people in the foreign country and the many social circumstances into which they must fit. They can do this in a number of ways; for example, by preparing dialogues, structure drills, and conversational practice that contain material about patterns of living of native peoples; by discussing with students the nuances of meaning that everyday language holds for native speakers; and by explaining differences (and similarities) in attitudes and ideas about family, friends, home, comforts, work, vacation, education, religion, eating, etc.[1] In all these methods of instruction, teachers should remember that students of this age learn foreign languages best through imitation and repetition. Teachers should avoid giving laborious explanations of grammar, and should not ask for written translations of long passages.

Students should move as soon as they can into reading literature in the foreign language and good translations of foreign literature. They can begin with poetry and stories that are similar to ones known in English. A recommendation from Part Three, Chapter VII, is applicable here.

> In every situation, the authentic literature of the country being studied should be used, not material translated from English to cater to a market in second-language programs. Simplified versions of folk stories, legends, historical tales, and the like may be gathered by teachers; this kind of reading is a valuable and sometimes neglected source of information about a country's history, social customs, religions, and people.[2]

Humanities classrooms and the school library should be well-stocked with good translations of foreign literature and bilingual materials by reputable publishers: all should retain the authentic foreign text. A previous recommendation stated the need for such materials:

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[1] The following publications are examples of teachers' manuals that present thoughtful discussions of the relationships between language and culture; and offer good lesson plans, references to current textbooks in use, brief historical descriptions of cultural topics, and useful bibliographical references: Reid Scott, Cultural Understanding: Spanish Level I (Hayward, Calif.: The Alameda County School Department, 1969), and Earl L. Walpole, Cultural Understanding: French Level I (Hayward: The Alameda County School Department, 1971).

[2] Chapter VII.

> When pupils have developed good listening and speaking skills, they are ready to begin reading in the foreign language. Their first books should deal with familiar subjects in a familiar vocabulary, and they should be printed in easy-to-read type. For a more detailed discussion of the teaching of reading in a foreign language, teachers should see Part Two, Chapter VII, of this framework, and Chapter Six of James Moffett's book, making the necessary applications to foreign language teaching.
>
> Books in several languages--even those not taught in a given school--should be available on shelves and tables for leisure inspection and reading. Whenever possible, the array should include bilingual editions of high quality...
>
> Reading with a parallel translation is not cheating; it is one very efficient way of getting into a book that one has always wanted to read or that arouses one's curiosity for some reason. Since the students will not be examined on such reading and can do it because they really want to, the translation functions as far more than a handy glossary--convenient though that feature certainly is for rapid comprehension. When the translation is well-phrased, it educates its readers; it exemplifies the art that some students will be trying for themselves in the second language. In addition, bilingual texts in Romanic languages *not* taught in the classroom will tempt very able students or readers who are merely curious at first, to try another tongue, perhaps Portuguese or Italian, if Spanish is already known. Leisure readings in other alphabets than Roman will have to be chosen after consultation with pupils who want to read Arabic, Hebrew, Russian, Chinese, or Japanese, for example.

Teachers should reread Chapter VII in Parts Two and Three for suggestions on methodology, for they are also applicable to the junior high level. Mastering oral skills should take precedence in the classroom over reading and writing in any beginning language program, but wide leisure reading in the foreign language should be encouraged. The classroom library shelves should be stocked with interesting books in the foreign language and in translation.

Activities Going On in the Foreign Language Program

. Activities suggested for this level in the *Foreign Language Framework* and the *Bilingual-Bicultural Framework*.

. Speaking and reading in a foreign tongue every day

- Singing foreign songs every day
- Learning some dances of the foreign country
- Reading for leisure and enjoyment in a wide variety of literature in the foreign tongue and in translation
- Playing word games; matching foreign words with their English cognates; working simple crossword puzzles
- Using the foreign tongue in acting out simple situations
- Making puppets speak in the foreign tongue
- Looking at examples of non-Roman alphabets
- Corresponding with foreign students
- Participating in national festivals
- Learning as much as possible about the foreign culture
- Seeing good travel films and reading well-illustrated travel magazines
- Cooking and eating foreign foods on occasion

Some Interdisciplinary Methods and Activities Involving Foreign Language*

What does it mean to be a foreigner, an alien in someone else's native land? After looking into this question, students may come to understand a little better the attitudes of non-native speakers of English and the foreign-born in our country, and to appreciate what it means when one has to learn to speak the language of another people and to fit into their culture. During the course of this activity, they will be working in drama and the language arts, the fine arts, the social sciences, and in several foreign languages. Teachers may pose a number of sub-questions to focus the discussion. For example:

- Were you ever in a situation where everyone spoke a language that you did not understand? How did you feel? What did you want to do? What attitudes might you develop if you were in such a situation for a long time?

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* See also the other disciplinary chapters. Foreign languages and ethnic studies are incorporated with the whole curriculum.

. What are the words in different languages that designate a foreigner? What are their literal meanings? The English word "foreign" comes from a Latin root that means "situated outside a place or country." In German the word is Auslander, literally meaning someone who is outside the land.

. How have negative connotations become associated with words that originally described someone who was not of the native group? For example, the Greek word barbaros, from which we derive barbarous, meant those who were ignorant of the Greek language; and the Greek root, in turn, is akin to the Sanskrit word barbara which means stammering or non-Aryan. Some uses of the word "foreign" imply harm; i.e., a "foreign body in the eye" or "an idea foreign to him."

Teachers can assign (and read aloud) fictional and non-fictional literature describing the plight of immigrants landing in this country. Recently, some excellent films on this topic have become available for classroom showing.[1] What are the policies of some other countries toward foreigners? How are Americans treated who settle in other countries? Why do some countries encourage certain kinds of immigrants and close the door on others? What has led to mass emigrations--Western Europe in the 18th and 19th centuries and Eastern Europe after World War II, for example.

Students and parents should know why in California and elsewhere in the United States, efforts are being made to start programs of bilingual-bicultural education. Some students may themselves be involved in such programs or have heard about them but do not understand their significance. Brief excursions into the past can show them the attitudes that Americans held in the early 19th century and before about teaching and speaking foreign languages in the schools, and those that prevailed during the latter 19th century and the first half of the 20th when teachers and administrators consciously tried to rid immigrant students of their native speech and even any accents or intonations that lingered on. Native Americans who did not speak standard school-English--southerners in northern schools, Blacks, and Indians--were often similarly treated. Examining the reasons for the changes in attitudes toward other languages spoken in this country is a very "relevant" study for early adolescents, for it shows them one link between the past and their own present.

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[1] The Immigrant Experience: The Long Journey (31 min., color, 1972) Learning Corporation of America; A Storm of Strangers (27 min., black and white, 1970) National Communications Foundation Project Film, distributed by ACI, Inc.; and Nobody Goes There: Ellis Island (9 min., black and white, 1969) Joan Hovath Film, distributed by ACI, Inc.

To conclude the activity, students might consider how best to behave toward foreigners in this country. Should they avoid drawing attention to a foreigner's accent? Is it polite to ask, "What country do you come from?" When you try to help out a foreigner, might he or she mistake your intention? No matter how well a foreigner speaks English, should you attempt to respond in his or her language if you know it? Above all, students should learn to enjoy the variety of accents in this country, foreign or native, and refrain from making moral judgments about their users.

Planning an imaginary visit to a foreign country is an activity that can interest students, if it is not done to death. They can read about places of cultural and historical interest, locate good photographs and paintings of interesting sights, collect pictures from travel magazines and other periodicals, such as the National Geographic, make their own travel folders, and the like. Some foreign consulates maintain a library of films about the cultural, economic, and historical life of their countries that can be borrowed without charge or at a minimal cost. Students should see and hear examples of good travelogues, ones that represent the original meaning of the word--an illustrated talk or lecture on travel. They can pattern the travelogues they invent after these models, putting information they have found into their own words, making their own illustrations, and using material they have clipped and collected from various sources. In the course of the imaginary trip, they can figure the cost of travel in foreign currency, order food in restaurants or markets, shop for items that are unique to the country, and provide general information that a traveler might need--using the language of the country wherever they can do so comfortably. They should read accounts of imaginary journeys, including science fiction stories, and write stories that have a travel motif, if they care to. They should decorate classrooms with travel posters, collages of cut-out pictures, and their own art work.[1]

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[1] See also the interdisciplinary topic on journey in Chapter VIII.

CHAPTER VIII

MATHEMATICS AND SCIENCE

In an elementary program guided by this framework, children will have observed, compared, measured, and computed from their earliest years in school. By the time they reach junior high school, students should find such activities natural and enjoyable, and they should be ready to examine more of the mathematical and scientific concepts underlying the activities. Some students, however, will have a difficult time comprehending or appreciating number theory, sets, and irrational numbers, or performing scientific experiments. Even those who perform operations brilliantly may not grasp the concepts or processes involved if these are not linked to concrete models, realistic problem-solving, and physical activities such as playing games, building, and measuring.

Mathematicians and scientists participating in the Cambridge Conference on the Correlation of Science and Mathematics in the Schools propose that learning in mathematics and science could be improved if they were taught in integrated programs in elementary and junior high school:

> To the argument that mathematics has stood for years on its own pedestal in the schools, we reply that it has hardly been a screaming success. For every child who feels comfortable with mathematical abstractions, we can surely find two who are bewildered and repelled. Moreover, we wonder how many of those children who seem at ease with abstractions will be able to transfer their concepts to any practical situation. To the argument that the mathematical sequence would be damaged by integration with science, the majority of the conferees would reply that the very use of concrete examples and new concepts and motivations emanating from the science side increases the flexibility of the organization of mathematics instruction.[1]

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[1] Goals for the Correlation of Elementary Science and Mathematics: The Report of the Cambridge Conference on the Correlation of Science and Mathematics (Boston: Houghton Mifflin, 1969), p. 8.

Mathematics and science are naturally allied disciplines because mathematics is the language of science, and scientific demonstrations can illustrate the utility of many mathematical concepts--the ellipses projected for orbiting astronauts and ships, for example. Whether or not these disciplines are taught in an integrated program, science and mathematics programs must be closely correlated so that teachers can be sure that students have adequate training in mathematics to do the scientific computations required and that they are not merely repeating in one class what they have already mastered in another.

In schools where teachers cooperate closely, both mathematics and science can be taught in association with many other disciplines: the visual and tactile arts, architecture, music, film and photography, wood-and metal-working, cooking, and the social sciences. The Humanities Planning Committee can see that students reinforce their learning by applying their mathematical and scientific knowledge in the study of geometric design and perspective in art; proportion, force, and tensile strength in architecture; chemical changes and bacterial growth in food courses; and so forth. In doing mathematics and science, the very posing of problems involves at least minimal concern with other disciplines. Holes have to be dug, apples sold, pies divided, distances traveled, cooking water boiled. "Real problems tend to be interdisciplinary,"[1] and students and teachers must learn to pose problems that are of immediate concern to the class.[2]

Students at this age can also study the role of mathematics and science in the history of Western and other civilizations. Western mathematics had its beginnings in an almost religious mysticism. Pythagoras noted that there was a harmony when a certain numerical ratio existed between the chords of a lute; the universe itself moved with such numerical precision and harmony that the movement of the spheres was thought to create a perfect music. Plato required geometry of his students for entry into the Lyceum. Aristotle was a great natural scientist as well as a philosopher. Newton, Galileo, Descartes, and others were mathematicians, scientists, and philosophers; in fact, no distinctions were made among these callings until comparatively recently. Human beings were all looking for knowledge about their world and themselves. When mathematics and science are taught as part of the humanities, inseparable from the other arts and intellectual traditions of our culture, students will find that artists, philosophers, and scientists not only have much in common but share similar methods and ideas.

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[1] "Descriptions of Units and Design Lab Activity," Unified Science and Mathematics for Elementary Schools (USMES) (Newton, Mass.: Educational Development Center, 1972), p. 2.

[2] See suggestions on how to set up such problems in Goals for the Correlation of Elementary Science and Mathematics, pp. 16-17, 95-97.

Recommendations

Sexual and ethnic discrimination is a deplorable fact in school mathematics and science programs. In other sections of this framework such discrimination has been noted in a variety of subjects, but nowhere is it more obvious and widespread than in mathematics and science. Society still defines these fields as inappropriate for women, and members of the mathematical and scientific professions somehow communicate to the uninitiated that their fields are too difficult for minority students and for students who don't immediately grasp certain procedures and concepts. These facts must be faced by the faculty and counseling staff, and undesirable practices must be changed. It may be something as blatant as a teacher or counselor telling a student that these subjects are too difficult for him or her; it may be a question to a student about whether she is "sure" she can handle the material; it may be peer pressure beyond the direct control of the teaching staff. Whatever the problems in a particular school, much can be done to solve them if the faculty is willing to talk about them and to act. Perhaps students have no adult models of their sex or ethnic background in scientific and mathematical professions. Then members of the profession can be invited to the classroom to serve as models. They can discuss the wide range of available jobs that require some or a great deal of knowledge in mathematics and science. And, of course, continuing improvement of the program can make these disciplines attractive to students who at first show no interest.

Mathematics and science programs should be flexible so that students can re-enter at any time even though their first experience has shown them to be inadequate, either in age, development, attitudes, or ability.[1] Young people do not develop the capacity to perceive spatial relationships or to think abstractly at the same age or rate.[2] Other students may not do well simply because they see no practical or vocational purpose in mathematical or scientific concepts when they are first introduced to them. If a curriculum is based on small-group and individualized instruction, as it is in some schools, both advanced and average students may enter and proceed at their own rate, subject to minimum standards of progress. The classroom should make these flexible arrangements feasible. There should be a variety of work areas for small groups and individuals, including work tables and some chemical-resistant surfaces. Sophisticated and expensive laboratories are unnecessary for junior high school work. Given the appropriate work space and equipment, mathematics and science study can be both busy and orderly.

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[1] The Second Strands Report: Mathematics Framework for California Public Schools, Kindergarten Through Grade Eight (Sacramento: California State Department of Education, 1970), p. 5.

[2] Reviews of studies in differences between the sexes in intellectual abilities reveal that young boys and girls do equally well in verbal and spatial perception. However, from the age of 10 or 11, boys' ability to determine spatial relationships increases, with girls' receding, and girls' verbal ability increases, with boys' receding. See Eleanor E. Maccoby and Carol Nagy Jacklin, "Sex Differences in Intellectual Functioning," Proceedings of the 1972 Invitational Conference on Testing Problems--Assessment in a Pluralistic Society (Princeton: Educational Testing Service, 1973), pp. 39, 41.

Mathematics and science classrooms are laboratories, display areas, and reading and discussion rooms. For necessary activities to proceed smoothly, classrooms must be large and must have ample storage space: large, closed cabinets, open shelves and wall space. On the walls there can be changing displays of useful charts and models and student projects as well as prints, drawings, and mobiles especially interesting for science and mathematics, such as works by Pollaiuolo, Leonardo, Piranese, Mondrian, Dali, Calder, Escher, and certain Chinese landscape painters, or by art students in the school. Storage space must be available to house equipment for experimentation: working models of simple mechanisms, string, sticks, straws, spools, and glue for making models; several calculators for student use; cones in sections; compasses; protractors; straw polyhedra kits; geoboards and geosquare activity cards; abaci; games like chess, checkers, "Equations," "Whiff'n Proof," and three-dimensional tic-tac-toe; magic squares problems; and puzzles like "Tanagrams," "Tilting a Plane," and soma cubes.[1] Expensive or potentially dangerous equipment should be kept in locked cabinets.

Students need to develop proficiency in the four basic arithmetical operations, but they do not have to repeat endless exercises.[2] Computers now do such tedious work for us, and students should use calculating machines as a matter of course in junior high schools.[3] Calculators notwithstanding, students must learn to make some computations because of everyday necessity. These include simple fractional operations, decimals, percentages, additions, subtractions, multiplications, and divisions, along with the ability to approximate mentally the results of any of these computations. While concepts are important for both average and advanced students, practical applications of mathematical computations are essential for junior high school students. On the other hand, mathematics and science teachers should be cautious about assigning overly burdensome homework. Homework assignments should have specific learning aims, should be within the range of most students, and should probably require no more than two or three hours a week. In all work assigned to increase student skills in computations, attention should be paid to mental arithmetic. Computations can be systematically simplified for both approximate and precise results, without the use of pencil and paper.

The metric system is the international measuring system for scientific work and is also the dominant one in non-Engligh-speaking nations. Because the metric system has a decimal base, it simplifies all computations involving weights, lengths, volumes, and temperatures. Gradually, it is expected to become our standard for weights and measures in the United States, and students must learn to use it. Since computations using the metric system are easier than in our system, students will have little to worry about there. They will have to become familiar, however, with the common abbreviations, the relationship between basic units of weight, length, and temperature, simple ways of converting from our system to the metric and vice versa, and the approximate values of the metric units. The classroom should contain both a meter stick and a yardstick, thermometers with both Fahrenheit and centigrade scales, weights in both gram and ounce and pound units. Students can gradually become accustomed to what a comfortable centigrade temperature is, how much they weigh in kilograms, how tall they are in centimeters and meters, what the local supermarket price should be for a hectogram of meat or a liter of milk.

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[1] Games and other materials mentioned here are available from suppliers of mathematics and science curriculum materials, but it is better for students to make the materials themselves when possible.

[2] Mathematics Framework, pp. 20-21.

[3] As recommended above, electronic calculators should be part of the classroom equipment. Some students will own calculators, and students who cannot afford them should not be disadvantaged by not having access to these devices. A very few calculators can serve a class if students are not all required to use them at the same time.

Natural sciences will shift their emphasis in junior high school. In the early and later elementary years, students will have observed and cared for plants and animals and learned to classify them into species, genera, and families. In junior high school they can study the evolution of species, genetic theories, the structure and function of cells, photosynthesis, and the bodily systems of reptiles and mammals. Students will be particularly interested in their own bodies--not just the changes of puberty and the details of human reproduction--and they can be taught to measure their growth, food intake, and changes in temperature and pulse rate under varying circumstances and at different times. Human reproduction should also be taught, of course, and taught precisely and honestly, but it should never be taught to students of this age as an isolated scientific subject. Rather, the school should develop a comprehensive sex-education program, involving teachers from body education, the social sciences, and the natural sciences, and taking into account individual differences among students relating to their religious and ethnic backgrounds, their personal development, and the attitudes of their parents. The Humanities Planning Committee should oversee the program.[1]

Outdoor laboratories for the natural sciences are hard for urban schools to establish or to find. Observatories, for example, cannot even be approximated in smog-bound cities, and the distance to clear-air observatories makes field trips extremely difficult. A school can develop its own kind of observatories, seeing what is to be seen and measuring what is there. Students can measure the progress of the sun, the quality of the air, and the movement of the moon and planets from almost any school. Similarly, if a school is located near the ocean, advantage should be taken of the fact by special study of tidewater life. Geological history should concentrate on the particular area in which it is being studied. How did the local valleys, plains, and mountains come to be formed? What are the natural soil composition, flora and fauna, and climatic conditions ? What have human beings done to change natural conditions, and why? Whatever local observations are instituted, however, every junior high school student should have at least one field trip to a center like the Lawrence Hall of Science in Berkeley or to a natural environment very different from the local one.

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[1] See discussions of this topic in Chapters III, V, and X.

In the physical sciences, analogous resources are available. We use tools every day, and all of them involve physical principles of some kind--leverage, heat transference, molecular activity, electricity, sound or light waves, electronic transmissions, and so on. What students use regularly can become laboratory material for their study, the more useful because more familiar. Broken toasters, clocks and watches, radios, irons, hairdryers, light switches, shovels, and other devices are inexpensive teaching resources, and the fact that they are no longer functional almost automatically suggests problems for study. Often students and their parents have extensive practical knowledge about the tools they use and maintain, which can be converted into knowledge of scientific principles and concepts.

The history of mathematics and science can introduce students to the relationship between new knowledge and its effect on various cultures and societies. Great mathematicians and scientists like Thales, Galen, Pythagoras, Aristotle, Galileo, Descartes, Newton, Darwin, and Einstein can be studied to show the development of knowledge in Western civilization. Concepts like "zero" (an Arabic formulation) and inventions like the telescope and microscope have profoundly changed the course of scientific thought. Students might also look at ways in which different cultures have thought of and used scientific and mathematic knowledge. What did geometry mean to the Egyptians, the Greeks, and the Romans, for example? Or what was the function of the considerable astronomic knowledge among the Maya, and among the Sumerians?

Activities Going On in the Mathematics and Science Program

- Activities in the eight "strands" of learning recommended by the Mathematics Framework for students in kindergarten through eighth grade, pages 12 to 17. (General expectations for eighth graders are described in the chapter "Broad Goals," pages 5 and 6.)
- Activities leading to objectives stated in the Science Framework,[1] pages 25 to 37
- Activities listed in the later elementary section of this framework, Part Three, adjusted for the age level and development of individual students

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[1] Science Framework for California Public Schools, Kindergarten-Grades One Through Twelve (Sacramento: California State Department of Education, 1970). See also Appendix C, "Analyses of Teaching Strategies," especially pp. 126-148, for examples of lessons which educate students in the formation of hypotheses, control of variables, and testing of hypotheses.

- Gaining facility in the use of percentages and decimals; for example, computing interest on home mortgages, determining the efficiency of a homerun hitter or an engine, figuring the income tax of some public figure, estimating life expectancy under varying conditions, calculating probability in coin tosses, and collecting data about unemployment, balance of payments, inflation, and other economic problems

- Using the metric system to record and compute the data above and all other data collected in student activities

- Graphing the results of probability experiments, data interpretations, and observations

- Building devices for measuring distance, weight, heat, and time

- Building simple machines like electric motors, pulley systems, rope or cable makers, hot air balloons, harmonic musical instruments, compasses, and telescopes; studying the physical principles underlying the function of these machines

- Observing the development and operations of their own bodies by measuring and recording

  their temperature on an hourly basis throughout the day to determine normal ranges in themselves and within a group

  their daily intake of food and drink and its nutritional value

  their heights to determine distribution within normal range, mean and median for the group, and relationship of heights to age and sex, national norms, and heights of parents and siblings

  their blood pressure and pulse rate before and after exercise and at various times of day, and their breathing rate under various conditions

- Studying the lives of great scientists and mathematicians

- Studying the impact of major mathematical and scientific discoveries on Western civilization

- Collecting and evaluating new scientific discoveries reported in the press
- Observing and classifying plants and animals in their environments; studying food sources for the plants and animals; caring for plants, animals, and fish in their classrooms
- Observing the sun and moon--and stars and planets if possible--on a seasonal basis; inventing and building simple calendars and sun dials; comparing calendars of various civilizations (the Mayan calendar, Stonehenge, the present international calendar)

Some Interdisciplinary Methods and Activities Involving Mathematics and Science*

Whenever human beings do not have enough to eat, they face an energy shortage. What we may choose to call an energy "crisis" involves choices about things we wish to do which require the use of limited energy resources. Worldwide, our fundamental energy crisis arises from a shortage of food, and food is the place to start in a study of energy. Students can measure their own food consumption and study the process by which the food gets to their tables. Cost comparisons for various foods can be made, based upon the amount of land or sea required to produce a pound of beef, fish, wheat, milk, soybeans, or eggs. Nutritive variables must be taken into account. Typical meals of other societies should be tried by students, using the combined resources of the cooking class, the school cafeteria, and parents. Students can try to live on lean "typical" meals such as those of welfare families or people in undernourished nations. (Care must be taken that students already suffering from malnutrition are not endangered by such experiments.) Again, costs and nutritional values should be compared.

Working with plant sources of food leads students into a study of the process by which plants convert solar energy into organic matter and potential food energy. As students care for the plants in the classroom and school garden, they can perform controlled experiments involving sunlight and artificial light, and study the process of photosynthesis. By building molecular models, they can also begin to study the structure of matter and the relationship between matter and energy.[1]

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*See also the other disciplinary chapters. Mathematics and science are incorporated with the whole curriculum.

[1] See Science Framework, pp. 91-108.

Students will encounter the interdisciplinary world of practical decisions when they study the mechanical energy used by human beings to augment their physical strength. First, what are the natural sources of energy? They already know about the power of the sun to produce plant growth. How else may solar power be used? Students can make solar-energy machines and measure their output. They can calculate the feasibility of using solar energy to heat homes and generate electricity. What are the costs of such projects, and how or why does a society decide to implement them?

Natural resources which can be converted to energy by man are the subject of current controversies about the energy crisis. The sources are coal, wood, and oil (not replaceable on a short-term basis) and materials used for nuclear fission and fusion, available in limited amounts for fission. Here students must not only measure the efficiency of a particular fuel but predict short-and long-range effects of the use of each fuel, including social, economic, health, and aesthetic effects. Leading questions are these: What is the importance of the individual use of the automobile to the American people? What happens when we run out of oil and coal? What are the possibilities and dangers of using nuclear reactors (for fission and fusion) as a basic source of power? Can other sources, like the earth's heat, be developed for widespread use?[1]

Other natural sources of direct energy are rivers and wind. Harnessing these sources involves the use of lever principles. What principles are involved in the mill-wheel or the windmill? These mechanisms should be studied closely so that students see how lever principles are related to gear arrangements. Once the principles are established, students can build their own water-and air-driven devices, and they can study their bicycles, can openers, and lawnmowers to see how the lever principles are carried out in everyday machines. A discarded gearbox from an automobile can be redesigned by students to perform some classroom task like opening the door. A central question will always be whether the relationship of labor to effect is profitable in terms defined by the students.

Traveling costs money and energy. Planning trips, whether from place to place or planet to planet, can involve students in many kinds of learning. Begin simply by planning a trip from one town to another in the state. Get road maps from local gas stations and note the scale of the maps. Measure the straight-line distance between the two towns; then compute the mileage between them, using the scale of the map. Students can imagine themselves as trip-planners and road-navigators, figuring the quickest, shortest, or most pleasant way to get from one town to the other, traveling on the listed roads on the map. Are there alternatives to the automobile as a means of transport? What would one do spending a week in one of the towns? What are its history, climate, and local amusements?

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[1] Related subjects for study are the principles of thermodynamics, refrigeration, and oxidation and the genetic effects of radiation.

Get some topographical maps. Have the students make profiles of the vertical displacement between the two locations and produce a three-dimensional model on a map-table in the classroom. What are the heights of the highest and lowest elevations between the locations and what is the total change of elevation?

More ambitious trips can also be planned by students, preferably on an individual basis. Which city or country on earth most nearly represents the origin of each student's ancestors? How does the student determine that location? Using a globe, let students figure both the shortest and quickest route to their destinations. What are the latitudes and longitudes of points en route? What navigational problems would be involved in traveling by sea between the two points? Which sea routes are customarily used? What are the languages, relative times, social customs, and politics they would encounter on their trips, and, especially, at their destination? How should they handle themselves: what do they want to find out; and what would they gain from their experience? If these are trips that students one day hope to make, realistic questions will be raised naturally. What do they need to learn in order to visit Ugandi, Poland, or Thailand? Suppose, however, that some students have little or no hope of ever getting out of a neighborhood that they despise? Then what kind of "trip" may young teen-agers take? How do the poor travel? Can even the moderately well-off expect to travel freely in the years to come? Are the benefits of tourism offset by the expenditures of energy required to move people for great distances in costly aircraft and ships?

Of course, students can also plan to leave the planet. They can calculate the forces needed to achieve a given trajectory or orbit. In rockets they make themselves (with safe fuels), students can measure the relationship between thrust and the force of gravity, and examine the geometric curves involved in space travel, particularly the ellipse. After plotting their orbit, students can consider related problems like life on a space ship, life on a dead planet, space dress, refrigeration and heating, non-terrestial law, family relations, and other matters.

Imaginary travel should suggest to students not only new sights but new sounds, ranging from pleasing or unpleasing to incomprehensible. It may be as difficult to travel from one form of music to another as from one planet to another if students don't share some basic knowledge about sounds and music. They might begin a study of sound by constructing a simple lyre and testing the Pythagorean discovery about the relationship of pitch to the length of a vibrating string. Differing tensions, string materials, and resonators can be tried to see what their effects are. For these experiments, an oscilloscope would be useful to give students a visual image of vibrations they are hearing. Other string instruments like the violin, piano, and guitar can be studied to see how they use the length of string for varying pitch and string materials and resonators to change tone and volume. If Asian or Middle Eastern stringed instruments are available, students should examine and play them too. Students can also invent and build simple instruments, measuring the frequency of vibrations on an oscilloscope.

Having studied the way sound waves are produced, students can learn about how sound is perceived. What is the structure of the human ear? What are the limits of pitch it can transmit to the brain, and what are the individual differences in human capacity? What is the difference between human and canine hearing systems that allows dogs to hear dog whistles while we cannot? How do other mammals and reptiles perceive and react to sound waves? What is the human ear's tolerance for volume; and, again, what are the individual differences? Using ear plugs or very low frequency vibrations, students may experiment with ways in which the human body can perceive "sound" vibrations when they are not heard as sound. How do these vibrations travel through various media; which media are the best conductors? Students may go on to establish experimentally the speed of sound in air compared to the speed of light, study the sound "barrier," and examine other physical properties of sound.

With some knowledge of the ways sound works, students may turn to the matter of assigning values to sound. We distinguish between pleasant and unpleasant sound. The latter we generally call "noise." Do some noises, because of their pitch, volume, quality, or combination with other noises actually cause physical pain and damage to our hearing systems? City sounds are generally thought to converge as noise and to cause nervousness or anxiety after prolonged exposure. Yet many find the sound of trains, loud mufflers on cars and motorcycles, and the growl of heavy machinery to be pleasing. How does one distinguish among these sounds, not commonly accepted as pleasant?

Among sounds generally acknowledged as pleasing, people also distinguish certain sounds as "music." At this point in students' deliberations, a music specialist must help to direct inquiry. What constitutes music? Within our own society we have conflicting opinions about what constitutes enjoyable music. Rather than debate the virtues of rock music compared to those of classical, students might first examine the variety of instruments that can be used to produce either. Students who play instruments can bring them to class and explain how they are played and how their sound is produced and varied. The class can study the history of a particular instrument or family of instruments. Whatever other instruments can be obtained should be studied as well, and students should see how various instruments sound when played together. The human voice is also a musical instrument. How is its sound produced and its pitch varied? Listening to some examples of a capella singing, students can try to determine what qualities make a voice pleasing.

The class may go on to compose some music of its own for the instruments available to them. Composition will lead students to consider rhythms, methods of notation, various scales (diatonic, chromatic, twelve-tone), and harmony. They may look at notations for oriental and electronic music, listening to recorded performances while reading the scores.[1]

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[1] See the recommendations on making and decorating musical instruments in Chapter IV above, and Part Six, Chapter IV.

Choosing three or four cultures, students can study the historical role of music in them. What was the social role of music? Who performed it or listened to it? Was it communally performed or were there professional musicians? Who listened and why? Did the music accompany dancing or drama? What were the connections between music and ritual or religion? Was a distinction made between sacred and profane music? What kinds of music were considered appropriate for particular places or occasions? Having asked these questions for other cultures, students can ask the same ones about music in their own society. Who listens to what kind of music and why? Students and teachers can make logs of music they have listened to over the period of a week or two. How much of the music was live? What kind of music and what variety? Did they engage in other activities like dancing, eating, or working while listening? Are certain kinds of music better to work by than others, or is silence better? (Though variables would be hard to control, students might set up experiments to see what the effect of music is on their work.)[1] To expand their tastes in music, the class can set aside some days for students and teachers to bring in recordings of their favorite music. They could introduce their recordings by discussing how they became interested in the music and what they think is appealing about it. The aim for the class would be to examine as broad a range of music as possible and to enlarge each other's taste.[2]

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[1] Further suggestions on the connections between music and history, politics, and culture appear in Chapter IV above, Interdisciplinary Activities.

[2] There are recommendations on directed listening in all the chapters on music. See especially those in Parts Three and Six.

CHAPTER IX

INDUSTRIAL ARTS

In a humanities curriculum, the industrial arts are a prime means of bringing together the hand, the mind, and the feelings in an environment that favors productivity and interesting work. Junior high school students are ready for just such a discipline: they are the right age and they live in an era of increasing regard for handcraft. Everywhere one looks, young people are making things out of all sorts of materials. They appreciate the natural beauty of woods, fibers, and stones; they respect the toughness and versatility of metals; they have an eye for design; they tinker with stereo systems, cameras, bicycles, sewing machines, fish-tank and swimming-pool filters, hobby equipment of an amazing variety, scuba-diving gear, and any other machinery that our culture allows young adolescents to get their hands on. Some of them repair cars they are not old enough to drive. With a talent bank like this to count on, a humanities faculty should be able to plan an industrial arts program for the entire school that answers many of the basic human needs for making objects of use and beauty.

The faculty should plan for the entire student body. This means girls and boys; the manually gifted and the manually handicapped; students who want to go to college; students who are sometimes counseled not to want to go to college; students enrolled in work-study projects; students consciously aiming at "career education"; students not quite sure what they want or where they are going – in a word, everybody. In schools that have a strong humanities faculty, students can expect to be involved in an industrial art or an allied craft almost every semester; some will want to take industrial arts classes during their entire secondary schooling. All should be able to choose from an extensive offering of single-discipline and multi-discipline courses planned to take advantage of every community resource available to the school.

From the standpoint of humanities education, the industrial arts are the arts of industry, covering a wide range of skills, products, aesthetic perceptions, and creative opportunities, and merging often with the fine arts. All human beings are assumed to be natural-born, socially-conditioned tool-users and tool-makers, for whom culture and technology (at whatever stage of development) are inseparable. Viewed in this context, the industrial arts are not exclusively "vocational" in a narrow sense, and the young people who take them cannot be regarded as mere "shop students." The skills and techniques learned through these arts are, and should be, as applicable to leisure time, personal creativity, and everyday pursuits as to careers or jobs. A student who wishes to emphasize the industrial arts in his or her education may become a metal worker or a metal sculptor or both. Parents need to understand these things as much as counselors and teachers do. Then young people of both sexes might feel free to explore several kinds of education, to discover latent skills, to develop more than one or two aspects of their natures, and to follow worthy interests without fearing loss of status or parental disapproval. It is part of a school's social responsibility, by dignifying industrial arts education and enlarging its scope, to develop such attitudes in the student body and in the adult community.

Recommendations

The program of industrial arts in junior high school should include instruction in industrial drawing, wood- and metal-working, electricity, handicrafts, and graphic arts.[1] It should also include the study of architecture and building and photography. Students should take industrial arts courses for at least four semesters of junior high school, and should be involved in team- or other cooperatively taught interdisciplinary activities for at least two semesters. Industrial arts classes in junior and senior high school should be made attractive to all students: male and female, high and low ability, job- or college-bound. Both girls and boys should be encouraged to take these courses, which should not be treated as exclusively male preserves, and schools should make conscious efforts to find and employ female industrial arts teachers. In order to do justice to the student body and to the whole curriculum, counselors and teachers should not pigeonhole students in junior high school as candidates for college-preparatory or vocational programs in senior high school. Rather, they should help them and their parents understand that a humanities program stresses a balance of academic, artistic, and manual study regardless of the subjects students choose to take, the levels of ability and interest they are presumed to have, or the career goals they may have in mind.

Shop teachers, like other teachers, need to be accessible to their students. For example, when the teacher and students are waiting for the varnish to dry, they should be easy enough with one another to talk about the subjects and experiences that young people will discuss with trusted adults. In the course of such discussions, the students will be likely to mention their technical studies as well, including outside reading, independent projects, work they are doing at home, and the like.

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[1] Guide for Industrial Arts Education in California, Revised Edition (Sacramento: California State Department of Education, 1970), p. 9.

Rules of the shop are necessary to preserve safety and order, but teachers should not demand too many tedious step-by-step procedures. Students look forward to the time when they can get into the shop and work with tools, so they should be involved as soon as possible in planning and making things that interest them. . If standardized projects are necessary at first, the students should at least have a choice. Industrial arts can stir creativity in early adolescents if they do not get bogged down in endless practicing for something that never happens.

Shop teachers need to be acutely aware of the tremendous differences in eye-hand coordination among early teenagers, and of the equally great differences in their abilities to perform in the industrial arts. Failure in shop can severely damage students' self-confidence, especially in those who experience recurring failures in other subjects.

The study of architecture links students directly with the visual environment and is a way of showing them certain important relationships between social history, art history, and the history of design and construction. In every civilization, architecture has united technology and the fine arts, bringing together the resources of engineering, construction, design, painting, and sculpture, and those of nature. Beginning in junior high school and continuing through the twelfth grade, industrial arts, art, and history teachers, working in conjunction with the Humanities Planning Committee, must be responsible for planning integrated sequences in the study of architecture. Junior high school teachers can assume that students have learned something about architecture in humanities programs in the elementary schools, where they will have read about, looked at, and probably constructed models of many kinds of buildings, temples, and houses.[1] By the end of junior high school, they should have gained familiarity with major world styles of architecture and basic construction forms.

In elementary school, students will have had many occasions to work with the elements of design; in junior high school, therefore, they are ready to deal with the principles of good design in formal coursework. Art, household arts, and industrial arts classes provide settings in which the common elements of design can be studied in several contexts. To make well-designed objects in industrial arts classes, students must plan ahead, choose appropriate construction techniques, and use tools and machines with proper regard for the requirements of purpose, materials, and beauty. Industrial arts teachers should stress design in everything they do and encourage students to design and produce original objects. Following are some possible design and production activities:

- Study the design used in toys, recreational implements, and amusements. Design a new toy that is not gender-connected.

- Design playground equipment for young children that uses only inexpensive materials.

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[1] For example, see Part Two, p. 84.

- Design and build a new tool that can be used in everyday work.
- Make an object with different types of tools; for example, a pot holder with hammer and chisel, then with knife, then with some other tool.
- Find out what objects can be made with materials that are not usually thought appropriate for such objects. Discover what can and cannot be done with materials in common use.
- Students can pair off and design by twos. For example, a boy and girl team could invent or improve upon the design of a back pack, tote bag, any container or carrier, a hand-decorated garment, pet carrier, wire sculpture, lighting device, items to hang on walls, calendars, garden equipment, disposal containers, record and cassette carriers, serving utensils, drawer-pulls, and the like.

Activities Going On in the Industrial Arts Program

- Making simple sketches and working drawings of things to be constructed in the shop for school, home or personal use
- Making objects in wood, metal, and other materials that are useful, decorative, and interesting
- Designing an object or choosing an already existing design, making plans for the design, and fabricating the object from the plans
- Learning to read and interpret sketches and working drawings; learning the symbols on woodworking, electrical, sheetmetal, and architectural drawings
- Learning what it means to fabricate something, why systematic procedures are necessary in making an object, how to think ahead to the next step in the process, how to judge the quality of a product or process
- Examining woods, metals, plastics, clays, molding-sands, and other materials; comparing materials in a raw and finished shape; seeing and feeling the aesthetic qualities of materials and learning how materials impose limits on form and function
- Handling familiar tools, learning the names and uses of unfamiliar ones; trying out tools and discovering ways of using them; learning to follow directions for using tools efficiently and safely

- Examining machines in the shop— power saws, lathes, grinders, drills, sanders, forge, and others; taking the first steps to use them safely, and gradually operating them with confidence
- Talking with classmates about how to use a tool or follow a procedure, why something doesn't come out according to plan, or what to do to make something look better
- Meeting in twos or small groups to discuss one another's projects; realizing how a person's confidence can be strengthened by helpful suggestions, how to appreciate one another's level of skill and achievement, and how hard it is at times for everyone to make things come out right
- Using technical vocabulary and talking about processes, equipment, and materials with increasing exactness
- Taking out and putting away materials and tools properly; cleaning up after work
- Learning a sense for maintenance; keeping tools and equipment in repair and ready for use
- Experiencing the pride of possessing something of one's own making and of presenting a finished product to one's parents or friends or placing it in one's home or room
- Appreciating what it means to be a craftsman or handworker
- Getting to know that activities in the industrial arts have a history, are practiced widely and in various ways throughout the world, and offer possibilities for all types of people as avocations or vocations

Some Interdisciplinary Methods and Activities Involving the Industrial Arts*

The use of basic hand tools is a very important part of general shop. Some interdisciplinary activities involving tools could expand the students' understanding of the importance of tools in human culture and help increase their respect for tools in the industrial arts. Some examples are:

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*See also other disciplinary chapters such as Art, Music, and the Social Sciences for suggestions on how the industrial arts can be allied with other subjects.

- Simple wood or metal objects made in the shop with contemporary hammers, pliers, chisels, planes, drills, and saws could be made with tools from another period of history, to be chosen by the students.

- Projects can be devised for students to recreate some of the stone tools of the Upper Paleolithic Period, such as the backed blade, burin, borer, and notched tool, and demonstrate the function and artistry of these tools; or to study the navigation instruments of some seafaring peoples.

- Anthropologists regard tools as one means of illustrating the interaction of biology and culture in human development. Social sciences and industrial arts teachers might work out a sequence on the evolution of toolmaking in certain selected cultures.[1] Information gained in social sciences and industrial arts classes could be exchanged; drawings, diagrams, charts, artifacts, and other visual items prepared in other classrooms can be displayed in the shop.

- Visual and tactile arts teachers and industrial arts teachers could cooperate in tracing the close connection between art and craft in toolmaking from early times to the present. Classes could study paintings, slides, illustrations, and artifacts and take trips to museums, galleries, factories, stores, and elsewhere, looking for evidences of this connection. Students in these classes could then paint, sculpt, fabricate, and collect objects that are illustrative and display them in some kind of historical and chronological arrangement.

- The role of women as toolmakers would make a good subject for investigation. Did men make most of the tools in earlier societies, or is our knowledge so male-dominated that we have not gathered information on this subject? The members of the shop class should look around and see how many girls are present; they should think about their mothers as tool-users and tool-makers. Women craftsmen and artists should be invited to speak to the class about women as tool-users, -makers, and -inventors. Some topics for study and discussion by the class and guest speakers are: Why are there so few women industrial arts teachers? What about the exploitation of women (and men) in the cottage, home, and sweat-shop industries of the past, and are there evidences of exploitation today? Is there discrimination against women crafts-workers in displaying the things they make, and in finding employment as crafts-workers? Why is the term craftswoman not used?

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[1] See the Social Sciences chapters throughout the framework for many suggestions.

Wood is a material with which most students are familiar. They have probably already built something out of wood and are conscious of wood products in the home. Wood has been a basic material in the development of civilization, a primary medium of sculpture, and the foundation of the art and craft of furniture-making. Many interdisciplinary activities can be organized around topics about wood and furniture. For example:

- Woodshop teachers usually acquaint students with the kinds of woods, their grains, textures, and characteristics for shaping, constructing, and finishing. Students should contemplate the configurations of grain and feel the surfaces of wood. These are pleasurable and instructive activities in themselves, and industrial arts and art teachers can arrange for them in varied and repeated ways. The lines, color, and texture of wood suggest ideas for design that students can use in drawing and painting or in making jewelry and ceramics. In the woodshop, students will learn to set off the beauty and quality of wood, including driftwood and wood scrap, to best advantage in whatever objects they make. They can collect, display, photograph, and draw burls, knots, grains, barks, and other textures.

- Students should learn to use the basic tools and techniques of carving wood and become practitioners of this ancient and satisfying art. Which woods carve best? What woods did ancient peoples use to carve with? What objects did they carve? Where can one see and perhaps touch pieces of old woodcarving? In the history of art, the great carved altar-pieces of the Middle Ages can be studied, as well as the economic, social, and professional aspects of the master-craftsman's shop. The transition from carving and fashioning wood objects at home to fabricating them by machines can be shown. Is there a wood-carving industry today? Hand- or machine-made or both?

- Interdisciplinary study can increase awareness and appreciation of furniture and can be approached in several ways: materials used in construction; the history of style, design, and function; the relationship of utility and aesthetics; and the personal choices and arrangements that people make. Teachers can discuss the kinds of wood that are used for making furniture, what woods were used at various times and places in history, and levels of technology and division of labor employed by those who made furniture. Students can see how other materials, such as plant fibers, hides, metals, ceramics, and plastics are used in conjunction with wood or are used alone in making furniture.

- Art and social sciences teachers can encourage students to investigate such topics as the social significance of furniture throughout history — e. g., furniture used by ruling classes and by common people; furniture designed to show power and wealth, to be primarily decorative, or to be used mainly for comfort and utility; how furniture styles differ among world cultures, and how styles are disseminated throughout the world, borrowed, and adapted.

- The household arts teacher can ask the help of industrial arts, social science, and art teachers in studying aesthetic, historical, and social considerations that go into the personal choices and arrangements of furniture in homes, places of business, and public buildings. There are many kinds and styles of furniture in today's market. Students need to know what kinds are practical as well as beautiful. They should consider such questions as: Can Chinese, Danish, and Italian Renaissance styles be combined in the same house? Under what circumstances is Victorian furniture appropriate? With what styles can it be mixed? Students should be encouraged to keep a file of clippings from magazines, newspapers, and catalogs of various styles and materials used in furniture.

- There are several ways in which students can express themselves in the interdisciplinary activity on furniture. Displays of different wood can be mounted in the shop, classroom, or school exhibition area. Students can draw or reproduce illustrations of furniture from various periods, or draw original designs for furniture. Some students can go on to make an original piece of furniture. They can also be given the chance to design and produce other original implements for the household. Photography should be allied with these projects. Students can photograph pieces of furniture and do closeup photographic studies of wood grains. These activities show some of the artistic and technical possibilities of the camera that students might not otherwise discover, as well as the beauty of the materials.

- Students should be encouraged to read books about and look at photographs and illustrations of household furnishings. They could, for example, read about Thomas Jefferson as a designer and inventor of furniture and household implements, and describe or demonstrate to their classmates such things as his bed on pulleys, canopy bed, four-sided, one-piece lectern for a musical group, and revolving desk chair (to follow light around the room). The more students are encouraged to discuss examples of well-designed rooms, furniture, and furnishings, the more discriminating and catholic they will become in their vocabulary and tastes.

Students will notice the sights, smells, touches, and sound of the woodshop and metalshop. They can feel the differences between rough and splintering wood surfaces and smoothly sanded finishes, the heat of red-hot metal, and the short curl of steel filings. They will hear the ripping of saws, blows of hammers, whir of lathes, grating sounds of sanding machines, the roar of the forge, and the hissing of water when hot metal is dipped into it. Quiet is exaggerated when the power hum of the machine stops. Do shops have to be as noisy as they sometimes are? Should the class wear ear plugs?

The workshop is a source of sensations and impressions that can be recalled and recorded through sensory writing. Students could be made more aware of these by being encouraged to write about them in their journals for language arts classes. Sights and smells of other classes should also be recorded; for example, the feel of different fabrics in the sewing room or the characteristic look of gym lockers, showers, and tennis shoes and other gear.

Teachers of industrial arts and art must see to it that junior high school students become practiced in sketching objects, shapes, and scenes. Sketching is to art and industrial art what note-taking and rough drafts are to writing, comparable skills of approximating ideas. Students should feel equally free to pick up a pencil for writing or for sketching. Students should begin industrial drawing by making sketches of objects or parts of objects with a soft pencil. Soft-pencil sketching gives them the freedom to compose and change at will their representation of the object in front of them. They are less aware of the tool; it does not "work against them" as a hard pencil does.

Students are able to put shapes and relationships into some kind of proportion even before learning the rules of perspective. They can begin to sketch in perspective in the sixth grade, and this skill can be considerably developed by art and industrial art teachers in grades seven and eight. When students learn to make rough sketches in perspective and then refine them, they have accomplished a step that leads them to making simple working drawings. Compass, T-square, and ruler can be superimposed on a good sketch; then the sketch can be translated into a drawn plan. Building the object that has evolved from the sketch should be one of the high points in a student's education.

In designing and making objects, students must ask themselves some questions: What is the purpose of the object to be made? How do I feel about making it? Where will it be used? Who will use it and how? What materials are needed to make it? What do they cost? Are they readily available? What are the tools, equipment, time, and fabricating techniques required to construct the item? How will the aesthetic considerations of line, shape, mass, form, and finish be related to purpose, selection of materials, and construction processes?

Learning to read plans and make things according to scale is a skill of design that requires imagination, perception, and mathematical knowledge. Early adolescents still like to make models of cars, buildings, airplanes, ships, and other things. These home crafts can be made more interesting and imaginative as a result of industrial arts education. They can be used to suggest the importance of scale in design and to take students beyond the hobby-kit stage of model production.[1]

Architecture and building begin with the idea of enclosing space and creating shelter. Students should first experience architecture by constructing shelters. They can make a frame and cover it with rugs, blankets, or other materials; build structures with large styrofoam blocks; or use cardboard, wood, plastic, and other "found" materials to define spaces and make "rooms." Teachers should make it possible for students to construct life-size or scale models of such architectural forms as post and lintel, colonnade, architrave, frieze, cornice, arch, dome, and flying buttress. (Some will want to make models of whole buildings.) Students can observe, sketch, and photograph architectural and building forms at sites in their communities. Interdisciplinary studies of periods of history can be organized around examples of architecture and construction:

- Mesopotamian ziggurat
- An Iroquois long house or one made by Malay or Indonesian tribes
- Mayan pyramids
- Incan cities and roads
- The palace of King Minos of Crete
- Hellenistic Persepolis
- Roman public works and buildings
- Stonehenge
- North Germanic bourgs
- Borbudos of Indonesia
- Angkor Wat in Thailand
- Chinese pagodas
- The temples of Kyoto

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[1] Children in elementary school will already be learning about size and scale. For example, see Part Two, Chapter II, Interdisciplinary activities.

- Gothic cathedrals of Europe
- Greek revival buildings in Federalist America
- Nineteenth-century steel and glass construction in the Eiffel Tower and Crystal Palace
- Many kinds of modern skyscrapers, factories, museums, auditoriums, public buildings, and private homes

A particular architectural work should not be studied as abstractly "representative" of the times, but rather as an example of how aesthetic ideas, technical knowledge, building methods, social forces, and personal motives current at a given time come together in specific buildings. Architecture should be seen as evidence of the imagination and labor of people. Social science teachers can lead students to investigate the economic, political, and cultural ideas that influenced the architect and the part that different individuals and groups played in bringing a work to completion. Students can read accounts of how people originally used buildings and how the use has changed over the years.

Art and industrial arts teachers can direct students' attention to aesthetics and style, relationship of form and function, design, construction techniques, and materials. Language arts teachers can find stories, legends, descriptions, diaries, and other kinds of literature that tell how people think and feel about great works of architecture and construction. Students can write descriptions from memory or from observations on the site of what it feels like to be in a large church or great cathedral, the views of a skyscraper from ground level and from upper stories, or any of the sights, sounds, and impressions associated with the structure and environment of buildings. Students should also see, discuss, draw, paint, and write about slum dwellings, ghetto buildings, decayed housing projects, and other substandard structures. How can the categories listed at the head of the paragraph— aesthetics and style, relationship of form and function, design, construction techniques, and materials— apply to these examples of domestic architecture? Students might be asked to describe by any means or combination of means at their command the block they live on and to comment on it as environment for human development. No attempt should be made to direct their opinions, only to provide an atmosphere in which accurate observations and honest feelings may have room for play.

CHAPTER X

HOUSEHOLD ARTS

Students of junior high school age should be free to discover and extend all the manual, artistic, and intellectual skills that can be useful in their everyday lives. They should participate in activities that open their eyes to the many possibilities for making, building, sewing, weaving, cooking, repairing, planning, decorating, designing, arranging, maintaining, purchasing, and the like that grow out of or relate to the home. In the elementary school humanities programs, children will have developed many of the attitudes and interests that make possible a rich household arts program in junior high school. These programs must continue to be coeducational. Only in this way can the secondary schools move toward eradicating false distinctions between "women's work" and "men's work" at a time when young people's attitudes have not yet fully hardened along these lines. Neither household arts nor industrial arts courses can be sex-linked when their subject matters deal with the manual, artistic, and personal qualities that early adolescents need in order to enrich their lives.

The changing roles of men and women in American society is a subject eminently suited for household arts courses, and students must carefully explore the meanings of femininity and masculinity. This will also entail a study of aggressiveness and gentleness as they are interpreted by our society. Since it is still ego-damaging for boys to be identified with anything that suggests unmanliness, the household arts cannot be taught as a "girl's subject" to which boys are invited. And because it is just as destructive for girls to be subjected to a subtle process of "feminizing"--where femininity means dependency, submissiveness, renunciation of careers outside the home, and the acquisition of so-called lady-like behaviors--household arts courses must not be the means of solidifying these attitudes. In brief, household arts teachers must help all their students to find new definitions of what it means to be human.

Some communities may find it difficult to accept coeducational household arts courses. Cultural and family traditions that teach male superiority (or female superiority, for that matter) will conflict with the school's attempt to teach equality of the sexes. Teachers can help bring about community acceptance by showing how young people of both sexes can use their inborn manual, intellectual, and aesthetic capabilities to fashion an interesting life for themselves. Students must learn to accept one another as equals in the management of households and the conduct of life.

Recommendations

The household arts in a humanities curriculum must be a coeducational, heterogeneous program for all students, requiring at least two semesters. It should include buying, preparing, and serving food, designing clothes, decorating rooms, making repairs, constructing useful objects, and studying consumer economics, health and safety, human development, and other such topics. Household work should be seen as a common enterprise by which families maintain themselves and survive. Comparisons should be made between the work of present-day households and that of other times and cultures. Historical causes of the invidious distinctions that most people still make between the kinds of work considered appropriate for women and for men should be introduced early in the first semester. Household occupations should be recognized as skills and crafts in their own right and not looked upon as menial tasks that require no training. Cooking, sewing, cleaning, decorating, gardening, repairing, purchasing, and other household activities require thought and planning, manual dexterity, and aesthetic judgment. Students should learn to respect the work and skill involved in running a household and to understand that they can learn many things in school that will increase their ability to keep house.

Household arts classrooms should become a school center for performing and displaying the arts of the home. Students should be attracted to the center because of the many interesting activities that go on there in the course of their work and study, and because it looks and smells good. They should take real pleasure in arranging and decorating the place, so that it can become a demonstration center and a showplace for the whole school.[1] Household arts classrooms should be studio-workshops in the same sense that other humanities classrooms are.

School is one place where early adolescents should learn that the physical and emotional changes they experience are also happening to other boys and girls, and that getting along with family members and other people is a matter of great interest to everyone at this stage of development. Relationships with people, physical and emotional development, human reproduction, and personal beliefs should become objects of study and fields of inquiry for young adolescents. These topics are too important to be placed in a single catch-all course and labeled "family living." They should be treated in household arts, language arts, social science, biology, and body education courses throughout junior and senior high school. A humanities faculty is obligated to engage in interdisciplinary teaching about these topics, which should bring together teachers of the health and life sciences, social sciences (psychologists, anthropologists, and social historians), home economics, physical education, art, language arts, and drama. Teachers should be open, honest, and informed about questions concerning sex, birth, marriage, physical and emotional changes, making friends, getting along with others, etc. The Humanities Planning Committee can organize a school program that incorporates these topics, recommending appropriate kinds of interdisciplinary cooperation, arrangements for inservice training, and qualifications for staff members who are likely to be most effective in such a program.[1]

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[1] See also the term "home living centers" in the Handbook for Junior High School Education in California (Sacramento: California State Department of Education, 1969), pp. 51 and 156.

In general, instruction should be coeducational, but there may be good reasons, from time to time, for conducting some class meetings separately. Faculty members must be sensitive to the feelings that some people have about teaching topics related to sex, growth, and development, especially in junior high school. Teaching and counseling must always be conducted in good taste and without a sense of mission to reform or shock people into changing deep-seated beliefs. This is an area in which parents and professionals can greatly augment and enhance the school's interdisciplinary approach, and they should be invited to participate as guest speakers, discussants, and aides.[2]

While adolescence should be considered as an interesting phase of development in our culture, it should also be considered as one stage in a succession of stages from childhood to old age. Cultures in which adolescence does not occur, patterns of child-rearing throughout the world, and even the ways in which animals rear their young should be investigated. Early adolescents should feel that they are part of a continuum of human development and not merely a "collection of problems." They should come to trust their schools as places where they can receive some joy, reassurance, and satisfaction from looking in on a period of their lives as they experience it.

Another of the purposes of a humanities-centered household arts program is to raise the level of taste among early teenagers. They should be able to look at the interior and exterior of a house or a public building with aesthetic discrimination and be interested in improving the quality of the immediate environment over which they have some control, such as their own rooms and other parts of their houses, or a classroom at school. They should become aware of different standards of conversation, dress, personal relationships, and appreciation of the arts than the ones they may have grown up with. By so doing, they will learn to make comparisons and establish preferences without denigrating the standards of others.

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[1] See Household Arts (Chapter IX) in Part Six, and the chapters on Body Education and Drama and the Language Arts in Parts Five and Six.

[2] For further discussion about the teaching of these topics, see Chapter III, Body Education. See also Chapter III in Part Six.

Activities Going on in Household Arts Programs

- Practicing skills in cooking and serving food, arranging table settings, sewing and weaving, doing minor repairs, making arts and craft items
- Analyzing and classifying the kinds of work that go on in the home, discussing whether there are masculine or feminine roles in household work, devising alternative ways of doing housework and caring for children.
- Comparing past and present roles of boys and girls, and men and women in family life in the United States and other countries
- Inviting men and women who have special interests and skills in the household arts to talk to the class
- Visiting stores, restaurants, and factories where men and women are employed in the design, production, display, sale, or management of products and services for the home
- Noticing if there are equal opportunities for men and women in the places they visit
- Visiting museums, art galleries, and private homes to observe evidences of household arts and crafts that have been preserved from the past
- Studying family relationships within various ethnic groups in the United States
- Learning about the physical and emotional changes that affect people during different periods of their lives
- Selecting and purchasing personal items that are within the students' own means after weighing their own tastes and those of others

- Comparing past and present family customs, manners, ways of preparing food, styles of clothing, styles of decorating and arranging households, and domestic architecture
- Considering a house as an aesthetic environment, including arrangements of furniture, color schemes, objects of decoration, art works, comfortable settings, quiet and noisy places, work areas, special needs of children, inexpensive household materials that are attractive, etc.
- Enlarging standards of taste pertaining to personal adornment and dress, the place where one lives, and the environments of school and community
- Taking some architectural field trips[1] and visiting authentically furnished rooms in art museums

Interdisciplinary Methods and Activities Involving the Household Arts [*]

Students can read accounts in literature and history that reveal attitudes toward or describe the actual roles held by men and women in the family during various periods of history and among different cultures. History teachers can help them select material from original sources. Topics should enable students to compare past roles of male and female responsibilities in the family with current ones in such categories as care and discipline of children, housekeeping work, decisions about family matters, the position of male and female children, the comfort and appearance of the home, and behaviors of spouses, parents, and siblings toward one another. The question of whether male and female adults and children have been and are treated equally and fairly in the home is a powerful one. So, too, is the question of sex- and gender-linked roles, and attitudes about early adolescents, that prevail in contemporary American families. Household arts, language arts, and drama teachers can plan opportunities for role-playing, improvisation, and dialogue writing.[2] When evaluating attitudes toward male and female roles in the family, students should be led to consider alternative roles and attitudes and not to make judgments against mothers or fathers, sisters or brothers, or other relatives.

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[*] See the other disciplinary chapters. Activities bearing on the household arts are found throughout this framework.

[1] See Part Six, Chapter VIII, Interdisciplinary Activities.

[2] See, for example, the chapters on Oral Communication, Improvisation, and Playmaking/Playwriting in Part III, Section A, of the Drama/Theater Framework for California Public Schools (Sacramento: California State Department of Education, 1971).

Students can study family organizations among animals and the relationships of affection, communication, protection, and assistance occurring there. The processes of maturation in plants, animals, and human beings that result in readiness for procreation can be investigated; so should the emotional changes that accompany the physical changes of adolescence. Feelings about self, family members, and others, ways of making friends and behaviors of people in groups are topics that students and teachers should range across in a variety of ways: they discuss them, read about them, and dramatize them. The sociology of the American family is a legitimate study in these classes. It can include the distribution of authority within the family in certain dominant and subdominant cultures; battles between teenagers and adults about lines of authority; clashes between respect for tradition and desire for change; and the invention of the teenage consumers' market, with the consequent problems of money-management and the frustrations young people feel when they are incited to want what they may never be able to afford. It is not too early for young people to consider the factors that lead to stability and instability in family life. The need of human beings for the security and assistance that come from benevolent human relationships and beneficial social organizations should be studied. Data can be gathered from the social sciences, literature, and drama. Shakespeare's "Ages of Man" speech might be something for early teenagers to read and then try, perhaps, to apply to the phases they see in human life.[1] In the household arts center, professional works of art showing the characteristics of people at different times of life as well as the students' own work on this theme could be displayed.

Adolescents learn best to make aesthetic judgments and decisions when they make them about things that personally concern them. Helping them do this is something that teachers of art, household arts, and industrial arts can do together. In art classes, students can make jewelry for themselves, discovering in the process that they need to know principles of design. In industrial arts classes, they can make objects for use or decoration in their rooms and homes, learning skills that make wood and metal conform to principles of design as well as to their own ideas about beauty. In household arts classes, students can discuss the design and aesthetic appeal of the clothing they buy and make, the ways they dress and adorn themselves, how they and their friends arrange and decorate their rooms. They can pose such questions as how do I see myself in what I wear and display? how do others see me? how do I perceive others from the way they dress? how have people dressed and adorned themselves in the past and how might they do so in the future? From such questions, teachers can lead students to observe the tastes and values that people reveal in the way they clothe and adorn themselves and design, build, and furnish their homes.[1]

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[1] As You Like It, II, vii.

When students make things they can possess, take home, display, or exchange as gifts, they are implicitly exercising the aesthetic values they already possess. By the end of junior high school, they should be speaking with some sophistication about the values they express in their work. Teachers should listen to their reasons for dressing and adorning themselves as they do. What do their cult ornaments express? What do they say about the way their age group dresses? How do their tastes reflect those of the dominant adult cultures? What ego-strength— so important at this age— are they gaining from personal expression in clothes, ornaments, coiffures, and the like?

Teachers should observe how much individuality students express within the prevailing modes of their age group when they choose to do individual projects in arts and crafts, clothing, cooking, and other fields. Teenagers are conventional. What "conventions," in the aesthetic sense of this term, are they employing? From these and comparable projects, teachers can derive materials for discussing conventions in all the arts.

In addition to interdisciplinary activities that show historical, social, and aesthetic connections with the household arts, there are many that can be related directly to the family cultures of students. For example, one way to describe cultural diversity is to find out what kinds of food are best liked by the families of students in the classroom. Teachers and students can construct a food questionnaire that students can use at home:

- Which students in this room come from households that know how to prepare tripe? brains? liver? heart? ox tails? chittlings? kidneys?
- Are there other cultures than Japanese and Italian that know how to prepare squid?
- How many students can bring a recipe from home employing honey and almonds? What cultures do these recipes come from?
- How many students come from homes in which fruits and nuts and other ingredients are combined in an uncooked dessert?
- What families represented in this classroom know how to make a dish from envelopes of dough stuffed with different combinations of meat, vegetables, and condiments?

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[1] See also the discussion of personal adornment in Part Six, Chapter II, Interdisciplinary Activities.

- How many households are completely or almost completely vegetarian?

Students can do many other things with this activity, such as setting out to change their attitudes toward a food they may not know or like from another culture or investigating the reasons why different cultures have produced certain kinds of food.[1]

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[1] A recent book can serve as a resource for teachers and a reference for students (suitable for the average to above-average junior high reader): Reay Tannahill, Food in History (New York: Stein and Day, 1973).

PART SIX
Senior High School

CHAPTER I

GENERAL RECOMMENDATIONS AND GOALS

High school teachers who are reading this framework for the first time, and who look first at this part, should be aware that secondary education is conceived as a continuous whole. They should therefore turn to Part Four, Introduction to Humanities Education in Junior and Senior High School, and read it thoroughly; do the same for Part Five; and then take up Part Six. The recommendations made in Parts Four and Five do not stop there; students do not change all that drastically between their ninth and tenth years of formal schooling. In fact, several programs that are set going in the junior high school chapters are planned for completion in the senior high school years. They are potentially complete six-year programs in a single discipline or a group of disciplines.

Teachers may also be assured that the environment in which humanities education is conducted will be the same in senior high school as in junior high school. This setting is clearly described in the Foreword and in the first chapter of Part Four. The physical model for classrooms is still the studio-workshop, with plenty of other indoor and outdoor space available. The tendency to move toward rigid departmentalization and an exclusively lecture-style of teaching should be as firmly resisted in senior high as it was earlier. High schools must be made more agreeable places of learning for teachers and students than most of them are now.

The student body of a senior high school, as their teachers already know, share some general characteristics that make most of them capable of participating in a really substantial curriculum of disciplinary and interdisciplinary programs. They--meaning girls and boys alike--are mature enough physically, emotionally, and socially to take part in more numerous and extended projects than they could sustain in their junior high school years. Their attention spans have increased, they can work at higher levels of abstraction, and they are not quickly tired by details. It is quite clear that they have accumulated considerable experience, which they bring to bear on all the subjects they study. Therefore, their relations with teachers tend to be, and indeed should be, closer to an adult-to-adult level than to a parent-and-child level. No one denies that both boys and girls still need, and will at times demand, adult guidance, counsel, supervision, sympathy, and affection; but they resent being treated as dependent children, and are hurt when refused admission to the adult world of ideas. Teachers and administrators should stop calling them and thinking of them as "kids," and start applying the same standards of civility to these students as they do to adults.

To carry out the recommendations proposed in the junior and senior high school sections of this framework, a teaching staff will have to transform itself by stages into a humanities faculty capable of conducting interdisciplinary education. The process has been discussed in Part Four, Chapters I and II, where terms like *humanities teacher*, *humanities faculty*, *Humanities Planning Committee*, and *faculty seminars* are defined. All these functions are absolutely necessary to the conduct of humanities education; none can be slighted or omitted. Of these, the faculty study and in-service training seminars are perhaps the most important instruments for planning, introducing, and maintaining a humanities curriculum. They are described in detail in Part Eight, which should guide every group wanting to form a humanities faculty. Teachers will note as they go through the secondary sections chapter by chapter that the adoption of this framework will require a good deal of study in one's specialty and in ways of connecting it to other subject matters. This effort should be seen as a pleasure as well as an obligation. Most teachers want to get back to their books, to concerts, to exhibitions, and to the play of ideas. In Part Eight and in the chapter recommendations, they are shown how time can be found for professional improvement, re-evaluation of subject matter, conferences with colleagues, library research, keeping up with books and periodicals, finding out what is new in their fields, and revitalizing their teaching methods. If teachers fear that there will never be enough time and resources for this type of re-education and professional development, they should look again at Parts Four and Eight. A faculty absolutely can do these things if it has the will to accomplish them.

School principals are considered to be part of the faculty throughout this framework; high school is no exception. They should be restored to part of their old teaching function and join their colleagues in the study and inservice seminars. Their influence will be decisive for the success or failure of humanities programs. If they are in tune with the spirit of the framework and with the curriculum the faculty adopts, then things are likely to go well. Interdisciplinary teaching will have a chance to take hold in a school; reforms will be carried out; the life of the school will quicken, and faculty morale will grow strong.

Many good results may be expected from an intensive faculty effort to re-examine the art of teaching and reorganize the curriculum. One of the most important will be that the conditions of learning will improve. That conditions need to be improved in many, many high schools is attested to by the following list of grievances voiced by high school students to the Task Force on the Resolution of Conflict:[1]

- Uneven application of discipline by the school staff and favoritism toward "student government cliques"
- School smoking regulations
- Unfair and authoritarian administration practices
- Poor counseling services
- Lack of a student role in the decision-making process
- Tracking
- Oppressive school policies (suspension, clothing codes, etc.)
- Discrimination against low-income students through the assessment of fees for participation in school activities

These problems have got to be dealt with so that the teachers may hope to accomplish what they have planned to do. It should go without saying that these problems can only be solved with the cooperation of teachers, administrators, school board members, and parents on a school-by-school basis.

Another result can be a reduction of the boredom about which students also complain. This may be a more subtle condition to analyze and to meet than others that trouble the relations between students and teachers, but it must be discussed frankly and thoroughly by the whole faculty. Teachers will see as they go through the framework that many suggestions and recommendations are directed toward this very problem.

The system of grading will undoubtedly be reviewed to advantage as a result of inservice study. Many chapters in Parts Five and Six contain discussions and recommendations on this subject; for example, the evaluation method outlined under the "ditto-publication" writing workshop in Part Six, Chapter V, and the grading standards described in Part Five, Chapter II.

The quality of counseling will surely be improved through the work of the seminars, because counselors should be enrolled in these groups along with other school personnel. Counselors who understand the aims of humanities education (and who may have participated in scheduling humanities classes) will be of great assistance in maintaining a good program. It is true that where small-group instruction and other close association between teachers and students occur, the humanities faculty does a great deal of informal counseling in the normal order of things. And this is as it should be; students are really grateful for kind attention, and they profit from it. However, the school also needs a professional counseling service that is organized to deal with problems beyond the powers of classroom teachers, and that can offer students extended help with psychological and other problems. The following recommendations quoted or paraphrased from the report of the Task Force on the Resolution of Conflict apply very well here:[1]

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[1] A Report on Conflict and Violence in California's High Schools (Sacramento: California State Department of Education, 1973), p. 9. The opinions of teachers and parents about the causes of conflict and violence are also discussed. Teachers should read all of this short, informative report.

- There is a need for multilevel counseling: counselors who are trained to handle problems for individual students; counselors who are trained to help students seek appropriate careers; counselors who are informed about college preparation and scholarships; counselors who are specialists in handling problems related to drugs, crisis, and conflict.
- Intensive counseling is necessary for extremely insubordinate and disruptive students and for those with severe problems not related to school.
- District-level attention should be directed toward instituting counseling programs below the senior high school level in order to develop preventive activities.
- Adequate facilities for counseling must be provided. Separate administrative offices, areas for group counseling sessions, and privacy for the counselor and those counseled should be available.
- Counselors should have staggered workdays so that they are available before and after school to students and parents. A schedule of regular home visitations should be instituted.
- Bilingual and minority counselors must be included on the counseling staff.

High schools will certainly have to change in many ways if they are going to adopt a humanities curriculum or any other kind of thoroughgoing reform of instruction. It may still be within their power to accomplish these changes through their own efforts. Or they may have to be impelled in that direction by the State Legislature. Cooperation is certainly better than compulsion. But no matter how the necessary reforms in secondary education are brought about, most schools are going to need more money and better-trained personnel in all divisions in order to make these reforms a part of daily operations.

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[1] Report, p. 16.

Goals: What Students Can Expect From A Good Senior High School Program

. Fulfilling the goals of the junior high school program that have been continued in or adapted for the senior high school[1]

. Enjoying high school, having every year count, not being bored with school

. Taking classes that have substance, style, dignity, and control

. Realizing that body, mind, and senses are a whole entity and are involved in all kinds of learning; having many opportunities to observe this principle at work

. Becoming fully literate; reading and writing at the highest levels of one's ability

. Speaking confidently and well in an attractive style of one's own

. Bearing oneself gracefully, with an easy, erect posture

. Learning how to dance well; participating in school social dances

. Handling capably several symbolic systems of communication and notation

. Playing at least one musical instrument competently; reading music easily

. Performing scientific experiments accurately

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[1] Teachers and administrators should reread from time to time the goals in Part Five, Chapter I, and also the general recommendations, and continue to assess their relevancy for high school.

- Making many pleasing objects in visual and tactile arts and industrial arts classes
- Learning how to buy nutritious foods, plan and cook meals, manage a household,and care for children
- Learning how one's body functions and how to take good care of it
- Being treated more and more like an adult
- Having real power to influence what is being taught, how it is taught, and in what kind of setting
- Having many opportunities to work in several of the arts and express one's feelings and ideas through them with satisfaction
- Participating freely in many games, sports, and athletics, and learning to perform well in several of them
- Beginning to develop a sense of what it means to think logically and to philosophize
- Enjoying a social life sponsored by the school and directed by students: dances, arts events, sports activities, "happenings," field trips, etc.
- Finding a part-time job and earning some money; having the school help in this effort
- Learning how to manage money intelligently
- Developing an increasingly mature philosophy of life and a code of morals and ethics to implement it
- Growing in the ability to deal fairly, considerately, and honestly with other people
- Continuing to enjoy learning
- Realizing that education is a lifelong enterprise, to be continued in and out of school, in company and on one's own
- Having a sense of one's own value and worth whatever the circumstances of one's life

CHAPTER II

THE VISUAL AND TACTILE ARTS

It is safe to say that a large majority of students in California high schools take very little art. While one cannot point to extensive data to back up this assertion, it is common knowledge that the fine arts take a back seat to English, mathematics, science, the social sciences, and vocational education.[1] What is more, the situation does not appear to be improving.[2] This framework joins many others in proclaiming that the arts are essential in the education of children and young people, and it offers a plan by which the arts may become an integral part of secondary education.

What can be done to change the public's attitude? Humanities faculties in schools throughout California should address themselves to this question. While they alone cannot solve the problem, they may be able to take some new steps. For example, what if the humanities faculty were to make strong representations to the school board about the importance of improving and increasing instruction in the fine arts? The faculty could prepare itself by collecting the opinions of their students about the arts, evidence that students' lives are enriched by them, and examples of how learning in the arts strengthen the students' general ability to learn and to enjoy themselves in school. The visual and tactile arts are essential to the full intellectual, emotional, and manual development of young men and women. They do add variety and scope to the lives of young adults. In the high school humanities program, the visual and tactile arts play the vital role that they have done in the preceding grades; the art instruction begun in kindergarten should, therefore, remain broad and strong in high school.

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[1] There were 1,316,402 students enrolled in grades 9-12 during 1971-72, and of this number 438,750 were enrolled in art and 341,752 in music; i.e. 33% and 26% respectively. (It can be inferred from this simple index that at least 65% of students take little or no art and 75% little or no music.) See Information Selected from the October Report, 1971-72 (Sacramento: California State Department of Education, 1973).

[2] There is no report for the high school years, but one commissioned by the Legislature for grades K-8 concludes on a depressing note: "Several basic facts revealed in the survey of current practices and in the analysis of teacher preparation programs indicate that fine arts education in California public schools, kindergarten through grade eight, is decreasing in both quantity and quality." Fine Arts Instruction in California Educational Institutions (Sacramento: California State Department of Education, 1972).

In this chapter, film is treated discursively for the first time. It has been saved until last because the technical, organizational, and aesthetic aspects of filmmaking and film viewing can be more easily handled by later adolescents, under the guidance of good teachers, than by early adolescents and young children.

Recommendations

In the humanities curriculum, high school students, no less than kindergarten students, need to be involved with art every day. They should take separate art classes or classes where art is combined with other subject matter during every semester. In order that all students may be so occupied, the art program must be coordinated with the entire curriculum, and the art faculty must include general art teachers, people who have majored in art and have had a great deal of course work in the other humanities. The faculty should also include teachers who are competent in the various art media. Their number should be consistent with the recommendations on staffing in Part Four, Chapter III. Such a group could confidently set out to organize the high school humanities art program. One of its first tasks would be to establish continuity with the junior high school program.

Junior and senior high school art teachers should stand together: strength in numbers can help them withstand attempts by school boards, administrators, or other teachers to reduce the art program for the sake of economy or "academic standards." The art teachers should use this framework as a basis for developing a six-year sequence in the visual and tactile arts analogous to the six-year curriculum in the social sciences,[1] and they should study the possibility of organizing a Humanities Senior High School along the lines of Humanities Junior High School.[2] They should aim to establish coherence in the secondary art program by eliminating cumbersome repetition, preventing fragmentation, and building on the students' past experience--in short, giving students the sense that the art program goes somewhere.

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[1] See Part Five, Chapter VI.

[2] See Part Five, Chapter II.

Art teachers and other members of the humanities faculty should ask themselves some fundamental questions: What art must be taught in senior high school so as to serve the entire student body? What special, separate, or advanced courses should be organized for students who are unusually talented or--just as important--for those who want to do some more art in a serious way? How can the art department best work with other departments? What changes in pedagogy need to be made in order to bring the best in art instruction to all who desire it?

Many pedagogical improvements can be made in a typical senior high school: straight five-and six-period days can give way to some kind of flexible scheduling,[1] bells do not have to ring every period, and no one should have to rush to clean up and then dash out madly for the next class. Class periods should be long enough to suit the work being done. (Everyone should try doing a ceramics piece on a potter's wheel in a fifty-minute period; better still, everyone should do so when three other people are waiting to use the same wheel.) During a part of their school careers at least, students should be able to work like artists: concentrating for extended periods of time on the project at hand, giving no thought to other studies, quitting when totally frustrated or when they know that the piece is really finished. The grading system should be radically altered, too. Why must there continue to be letter-graded works of art?--"C" hammers, "A" paintings, or "D" wire sculptures? Why cannot the portfolio be substituted for the graded product? Students should collect the pieces they do--finished and unfinished; then through some reasonable system, students and teachers can choose the items to be graded, if letter-grading has to be done at all.[2]

Talented students should assist less talented ones and also help conduct an "art" laboratory where projects could be worked on during free time, somewhat as the household arts laboratory is conducted.[3] Students could elect to come to the art classroom during stated periods or after school. This opportunity would partially compensate for the standard-length periods that interfere so much with art production. Parent volunteers might also help staff this kind of station.

The inservice seminar, like other faculty seminars, must be ready to study and recommend changes over a long period of time. Careful planning has to be done: books must be read and discussed, and specialists consulted.[1] The more sincere the effort to rethink the secondary art curriculum, the more likely that some of the points reiterated in the framework will be discovered independently, and new ones added. For example, it cannot be said too often that art must permeate the school environment. Students are now strong enough physically and mature enough emotionally to make a lasting and tasteful impact on the appearance of buildings and grounds. Let them use their minds to conceive large projects, and their organizational and management skills to carry them out. Walls can be painted with murals, corridors decorated, lighting changed, room decoration altered, utilitarian equipment made humorously or aesthetically pleasing, found or designed sculpture placed around the campus, etc. Students should organize a school gallery and change exhibitions of things they make in art and other classes. Art classrooms themselves can serve as models for other classrooms. A good art classroom is many things: studio-workshop, study area, audio-visual center, display room, lecture-discussion hall. When the art room has order, flexibility, and unity of color and design, its influence spreads throughout the school.

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[1] See suggestions on scheduling in Part Four, Chapter III.

[2] See the workshop method for duplicating and accumulating written work in Chapter V below. Art teachers could adapt this method to art instruction. See also the discussion on grading artwork in Part Five, Chapter II.

[3] See the recommendation on the "open laboratory" in Chapter IX below.

The art seminar should find ways to increase school and community pride in the art program. It could adopt the idea of asking parents to help form a "Friends of the Humanities High School Art Program," or "Parents for the Humanities," and other such groups. These special-interest organizations might operate in connection with high school parent clubs. Parent clubs for the arts could be made up of selected groups of volunteers--artists, docents from nearby museums, retired people with an avocational interest in the arts, parents with strong artistic interests--who would work with the humanities staff on restoring, strengthening, and maintaining the art program and showing its worth to the community.

In the course of its studies, the art seminar will make many recommendations to the humanities faculty and the Humanities Planning Committee on the nature of the art program. This framework recommends for its consideration that the high school art curriculum consist of programs, courses, and activities in:

. The processes and media of art, including design, drawing, painting, ceramics, sculpture, fabrics, and graphics

. Crafts

. Photography and film

. Architecture

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[1] See Part Four, Chapter II on planning, and Part Five, Chapter II for a list of books and periodicals. Additional bibliography can be found in Frances K. Heussenstamm and Vincent Fitzgerald, eds., "Some Resources: A Bibliography for Secondary School Art Education," Art Teacher--A Magazine of the National Art Education Association, Winter 1974, pp. 38-44.

. Commercial art

. Art history and aesthetics

. Interdisciplinary studies in which art figures strongly

Students of all abilities should be able to enroll in any of these specialties and concentrate on one or more of them if they are so inclined. In all phases of instruction, teachers should plan activities in visual perception, creative expression, art heritage, and aesthetic judgment.[1] Talented students should be able to progress at their own rate and do independent artwork on a studio or contract basis.[2] Some programs may receive additional emphasis because of their potentially wide appeal to a large number of students; crafts, for example. Students should be able to move in and out of craft classes during all their high school years. When they acquire many handicraft skills--for example, in leather, wood, plastics, stones and gems, metals, and fabrics--and the aesthetic perceptions that go with them, they will take from school a sense of usefulness, competence, and pleasure that will stay with them always.

The opportunities for careers in various art fields should be explored along with instruction in them. When learning to do wood sculpture, for example, students should be able to meet and talk with successful sculptors in this medium and visit them in their workshops. Fine artists, commercial artists, architects, photographers, and filmmakers should visit the school often, showing and discussing their work and also talking about the realities of finding a career in art. The artist-in-residence programs that some high schools have established allow both the artistic and vocational sides of careers to be observed and explored at length. The fields of vocational inquiry should include illustrating, cartooning, commercial art, fashion design and display, commercial and newspaper photography, artistic and documentary filmmaking, art teaching, industrial designing, set designing, and becoming a critic, curator, docent, magazine art editor, or art-book publisher.

Every high school--and, if possible, every classroom--should have an arts and humanities resource bank, or materials center, for both students and faculty to use. This bank might range from simple and inexpensive to elaborate and more costly. The simple resource bank might contain no more than picture files in cardboard boxes. The elaborate one would contain slides, films, filmstrips, transparencies, tapes, cassettes, recordings, books, magazine articles, pamphlets, documents, picture files, etc. These materials would be arranged according to a basic index of subject, author, time, place, title, and medium. On a school-wide basis, the library and the audio-visual resources should be combined for complete and integrated service. Students and teachers should contribute to the collection, and students should help organize and operate the center. Materials stored this way could grow into an interdisciplinary retrieval system of considerable proportions. The titles of themes and programs should not be used to organize a basic collection, because they change from time to time. They can, however, be cross-indexed with the categories of the basic collection. Thus, for example, when a given theme is presented in a multi-media program, specific materials can be found by referring to subject, author, time, place, title, and medium.

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[1] Art Education Framework for California Public Schools, Kindergarten Through Grade Twelve (Sacramento: California State Department of Education, 1971), pp. 6-7, 22-27.

[2] The term studio art refers to students working under the supervision of a teacher in small groups on one process or medium for an extended period of time. It implies working at an advanced level. While this meaning fits in with a humanities conception of art, students of average ability should have studio experiences, where they work intensively in small groups under expert teacher guidance.

A collage time-line that shows relationships of people, artifacts, and events in a visual and systematic way is an essential feature of an art classroom. One format, an accordion-fold that can be opened out on a table or shelf, contains pictures of visual and plastic works of art, quotations from literature, historical dates, and the like, from earliest times to the present. Even slides, and phonograph records in their jackets, could be part of the visual-historical record. Often there is unused horizontal space above the blackboards and doors where a one-dimensional time-line could be displayed prominently.

Every art class should have some audio-visual equipment available. Even though most art is primarily visual, it needs a connective vehicle to relate it to the other arts and to enrich itself. A slide projector, tape recorder, overhead projector, phonograph, opaque projector, and 8 and 16 mm motion picture projectors are good long-term investments.

Teachers must remember that this chapter concerns the visual and tactile arts. Too often art classes are exclusively concerned with visual, two-dimensional work. Activities must be consciously planned to give tactile experiences. For example, students should visit an exhibition like the Exploratorium in San Francisco, where there is a large perceptual gallery with a tactile area that one can crawl through, touching various textures in the dark. Students should construct tactile sculptures and place them for other students in the school to touch and view. Learning how to draw and sculpt in the dark also emphasizes the sense of touch. A work of art has both illusionary and actual dimensions of texture, but sighted people tend to ignore the tactile sense.

The more traditional art teacher might worry that the students will not learn the "elements and principles of art" (line, value, form, texture, unity, contrast, gradation, balance, variety, and rhythm) in humanities art classes. But these should be taught in connection with the study and production of works of art rather than through formal lessons. Similarly, teachers should avoid conventional university-model, art-appreciation courses. High school students should not have to endure slide lectures where they view endless numbers of slides flashed one after another, and be expected to take copious notes (in the darkened room) in preparation for an imminent test. Such a method does not permit students to contemplate a work of art long enough or privately enough to form a personal response to it. Substantial blocks of time must be set aside for students to study (by looking) and to muse over examples, periods, types, and schools of art. History and aesthetics should be studied right along with painting, drawing, making craft items, or doing sculpture in art classes; designing and sewing clothes in household arts classes; or making furniture in industrial arts shops. Art history should be taught in an inductive way and in association with producing art.[1]

Photography is just as important in senior high school as in junior high school, where it was introduced. Basic and advanced courses should be offered throughout the senior high school years with many opportunities for field work outside of school. Students of this age get to be really good at selecting subjects, composing pictures, exploring out-of-the-way places and unusual situations. They also enjoy the technical side of this craft--developing and printing, mounting and framing. The creative and technical aspects of still photography can be combined in murals and collages. A photographic mural for a classroom wall may be an expensive project for some school budgets, but teachers should consider wangling the means to produce one. For example, photographs of trees or buildings in receding perspective can elongate a room almost to infinity, trompe l'oeil effects can be accomplished in photography as well as in painting, and playfulness and wit in this medium should be encouraged. Collages are more commonly attempted and will be cheaper to produce, but photographic decoration should not stop with that.

Young people today grow up with film; they accept it as a means of communication as earlier generations accepted books, magazines, newspapers, and radio. However, students usually don't learn how film and television influence what they think and feel.[2] They should be able to appreciate the artistry and craftsmanship of filmmaking as well as how it can be manipulated to influence people. They can do this by discussing the films they see outside of class, those they see together in class, and those they make themselves. They should be guided by teachers who are well trained in teaching this relatively new member of the humanities.

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[1] See the techniques discussed in the interdisciplinary activity combining foreign language and art history in Chapter VI below, and refer also to the discussion about "seeing" in Part Five, Chapter II.

[2] In this discussion, the term film will stand for any medium that uses a camera to record moving events, whether on film or directly on video tape as in television.

Filmmaking can become an expensive proposition in school, especially when it advances to the level of longer, edited films with soundtrack. Students' enthusiasm for making films should not be aroused and then dashed by lack of money to buy and develop film and purchase cameras and projectors, editors and splicers, tape recorders, and other necessary equipment. Teachers should draw up a budget for a film course and have the money in hand before they begin; otherwise, they should stay with very basic, simple, low-budget activities. They can share equipment and use older, simpler types of cameras that students may have at home. Filmmaking does not require the latest in equipment.

People of all ages love to describe films they have seen. If one has been viewed by only a portion of a class, those who have seen it become the "teachers" of those who haven't. Each student compares his or her observations and interpretations with those that others express. In the hands of teachers who are thoroughly familiar with the elements of film, class discussion can reach high levels of interest and controversy. Film is one of the media of general education by which students can:

. Become familiar with artifacts of all ages and cultures

. Explore the works of individual artists, painters, poets, sculptors, musicians, dramatists, novelists, architects, filmmakers, etc.

. Increase their understanding of human experience of various kinds

. Compare historical figures and fictitious characters with contemporary people

. Learn through vicarious experience

. Develop imaginative ideas of time, space, and person

. Note the development of plot and characterization

. Observe modes of behavior of human beings and animals in social and natural settings

. Appreciate how language is used for narrative, reportorial, dramatic and other purposes

Historical precedent gives language and literature the strong advantage when methods and materials are chosen to develop literacy. Most teachers consider "the word" to be all-important and other forms of expression tend to become mere enrichment. One of the consequences of this attitude is that students who cannot perform basic reading tasks may often have to toil away in remedial courses, struggling with mechanical skills but rarely achieving the satisfaction of understanding the thoughts and feelings embedded in the words before them or of expressing their own well. Film can help release students from this dead end and help them to read, write, understand others, and express themselves.

The basic syntax of film is known to almost all children; they grow up understanding filmic imagery: the dissolve changes time and location; the fade marks a new idea; and close-ups, slow motion, time-lapse, and animation are comprehensible, though sophisticated, conventions. And because young people accept this "visual grammar," they are receptive to material presented through the medium of film.

As a class watches a film, it becomes a common, shared experience, and the teacher may proceed after the showing with the knowledge that the students are dealing with material to which all have been exposed. A film can be shown more than once, allowing students to discover new elements of character, background, and point of view. Whether a long film with a philosophical base, such as Paths of Glory, or a short film of abstract, evocative images, like Pas de Deux, is shown, the advantage of the common experience gives the class a sense of unity, of having been through something together. With a skillful introduction and follow-up by the teacher, a good film will elicit lively group discussion.

Some teachers still resist accepting film as one of the humanities, but recognition of the artistry of those who have made their statements on the screen is long overdue. Students should know some of the works of filmmakers like Godard, Griffith, Kubrick, Antonioni, von Stroheim, Ford, Eisenstein, Buñuel, Welles, Ray, and Kurosawa. Each has dealt with significant themes: each is known and appreciated by an international audience. To be literate in the twentieth century one must have seen and be able to discuss such works as Breathless, Intolerance, 2001: A Space Odyssey, L'Avventura, Greed, Stagecoach, Potemkin, Citizen Kane, and Pather Panchalli.

Film can become a companion to literature. A serious film may be hard for the uninitiated, but it is still likely to be met with less resistance than a difficult novel. Once students come to understand film as a form of art, they may be more receptive to a piece of literature as a work of art. How many times, for example, has Buñuel been compared to Swift, von Stroheim to Dostoyevsky, Griffith to Dickens?

Teachers must take care that they do not require students to respond to films like professional critics, forcing them to search out and analyze the elements of a film; rather, they should gradually help them recognize some interesting things about the direction, writing, editing, cinematography, dramatic performance, music, and sound of a particular film. Attention can be drawn to such things as the use of the camera in relation to the movement of the actors, how sound effects provide transitions between scenes, how a particular shot creates tension when juxtaposed with another, what the director is trying to say by cutting from sheep in the slaughter-house to workers jamming the subways, and the like. As sensitive art teachers draw students' attention inductively to the elements of good painting and sculpture--with full regard for their level of maturity and relative lack of background--so too can film teachers increase students' range of visual perception through film, letting them have fun doing it.

Everything that has been said about the place and significance of film-study in the schools applies to the making of films. The generation that spends the largest proportion of its free time absorbed in watching film should aspire to express itself on film. Young people develop a sort of filmic imagination: they pretend to make shots and cuts; they view the surroundings as locations for films; they design stories for the camera in their minds. The humanities curriculum must provide them with that opportunity. Considering that students in high school have some knowledge of how music is played, plays are produced, and pictures painted, they may just as easily learn the rudiments of cinematography. There are many benefits that they can acquire from this. For example:

- Film and technology go together: cameras, editors, recorders, and projectors. Students of all ages like to master these tools.
- Film gives students another way of reordering their world. People with strips of film and an editor look for new ways of juxtaposing images.
- Film provides a method for working in other areas. Students may do a science study, a documentary in the social sciences, or a story in drama/language arts.
- Film provides proof of accomplishment. With the simple electric-eye camera, even the youngest student can expose film and share the results with others.
- Film encourages group cooperation and leads to appreciation of common effort.
- Film allows accomplishment of complex linear communication without the requirement of advanced literary skills.

Film as an art-form combines elements of drama, literature, television, dance, painting, sculpture, lighting, music, and recreation. It is inherently interdisciplinary. All that teachers need at first to involve the class in filmmaking is a motion picture projector and a roll of blank, sprocketed film. Students should first draw freely on strips of film with felt-tip pens, grease pencils, etc. The element of surprise is important in their first hand-drawn exercise; the magic of the activity is the unexpected transformation which occurs in the projector. The teachers should encourage students to make linear designs, draw on both sides of the strip, splotch and stipple, mix colors, and so on. Many will write their names across the length of a strip, from left to right, of course. The projector, however, will show the picture frame by frame, advancing the strip through a vertical path. The result is the introduction of time and motion. As they watch, students will be observing the consequences of a phenomenon that can be explained by the theory of persistence of vision. When the showing is over, and opinions have been expressed, the teacher may explain the theory by having students look at a bright light, then shut their eyes. "Do you still see the light with your eyes closed?" The teacher explains how the retina holds an image for a fraction of a second after it has been removed; he or she then passes out bits of conventionally-exposed scrap film and explains how the projector shows each of those tiny images one at a time, for a fraction of a second, and so on. An examination of the projector follows. The teacher manually advances the claw, showing one frame at a time. Threading up the students' film, the teacher may wish to pull the lens from the projector and keep the lamp off, letting the students watch the actual film as it moves intermittently through the gate.

Once they grasp the function of the projector, students will predict its effect on their work. They will try to preconceive graphic design in terms of motion. They will further experiment with the frame-line, holding to it strictly or purposely violating it. They will learn relationships of color and design, composition, and motion. They will use the projector as an instrument, playing the film backwards, forwards, at different speeds. The class can keep time to the moving images, clapping, tapping its feet, or making use of improvised rhythm instruments. A film will convey many different moods depending on the music played in accompaniment. "What did the music do to the movie?" "Make it sad. . . ?" "What can be played to make it happier?" "Would some movies be better without music?" Simple dances can be improvised or traditional folk dances employed to interpret the hand-drawn film that is projected against the wall. All kinds of graphic patterns and stroboscopic images can be created and projected; students' enthusiasm for creating such effects in their classrooms may encourage them to make many kinds of hand-drawn films. For example, they can write on the celluloid, making phrases and communicating simple ideas. The projected words dance and wiggle before the audience. Time-perception tricks are popular. Word gags can be flashed on the screen in the midst of an abstract sequence. Letters and words as design elements are made by scratching images onto opaque (black) film. An intense, electric impression results. Filling the scratched-in letters with color adds another dimension. Perhaps the greatest importance of primary exercises in hand-drawing is showing students that film goes beyond the traditional telling of stories. Once the basic sense of film is acquired, teachers can show how film is used as art, or documentary, and then they can introduce students to the camera.

Basic super-8 mm equipment is simple, automatic, and relatively inexpensive. Every student should have a chance to expose film: simple scenes can be set up in the classroom, and students can take turns in being actors, directors, writers, and camera operators.[1] The subject can be anything the class is studying, anything that comes to mind in an elementary "story conference."

Under the guidance of a skillful teacher, the early film training is much more than technical exercises. Students are led to think of their eyes as lenses and shutters. By closing one eye and making a frame opening with the hand, they can practice looking at objects from different angles and distances and in different light, in the manner of a camera. When they see footage of familiar objects around the school, each one tries to visualize mentally the position and intention of the filmer. Students are quick to suggest alternatives to one another's filmic point of view and are anxious to get out with the camera in order to treat the same subject themselves.

Having already done elementary editing in the hand-drawn activities, students are better prepared to edit the films they are now making. "Shall we show the cross-walk sign first? How about the feet at the curb first? Maybe we should flash the sign every few feet." Strips of film hang in baskets around the classroom. Each student takes a turn at running film through the editor, cutting film apart, and making notes. The teacher puts up easels, and the students make titles on them, painting in backgrounds and lettering the words. Each one makes a personal signature. Some may elect to animate the titles and the credits, using the single-frame mechanism on the camera and adding letters successively. Misspelled words stand out starkly and tend to be corrected by the group. Having learned how to operate the equipment and to do actual filming, students are ready to introduce dramatic activity into their films. They may elect to direct other students in simple stories filmed in familiar locations. By now, too, editing and filming can be done away from school; editors as well as cameras can be signed out to class members on a rotation basis. Filmmaking and showing become a regular part of the class routine.

The integration of filmmaking skills, film expression, and film appreciation at all levels in the schools can help create the sort of active environment that a humanities curriculum needs. In time, humanities classrooms will include the camera, editor, projector, and tape recorder. Multimedia materials will be housed there and programs will be presented by students: slide projections of books and museums, movies of historical reenactments, and personal films and photographs with original or recorded music, and live commentaries. Students will make autobiographies of themselves on film and show their film accomplishments along with those in the other arts.

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[1] In this framework, words like actor, director, camera operator, and the like, refer to both genders. They are not exclusively male titles.

Activities Going On in the Visual and Tactile Arts

- Activities listed in Parts Three and Five, adapted for the high school program where appropriate
- Activities listed in the Art Framework and in *Teaching Gifted Students Art in Grades Ten Through Twelve*[1]
- Developing all the skills in the visual and tactile arts that are within the capacity of older adolescents and the resources of the school and community
- Continuing to have instruction in the visual and tactile arts every year of high school
- Having access to an art center for independent extended projects
- Establishing a gallery of student work in all the arts mentioned in this framework
- Having time to contemplate works of art in a leisurely fashion
- Continuing to study architectural styles and making frequent field trips to see buildings in the community, including domestic, commercial, ecclesiastical, and recreational
- Having many opportunities to sketch from nature and to record their observations and impressions by means of sketching, photographing, filming, and writing
- Continuing to make the school a better-looking place to attend
- Involving parents, artists, and others in the community in supporting the high school art program
- Tutoring their own classmates and elementary school children

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[1] (Sacramento: California State Department of Education, 1973)

- Working in every craft that interests them
- Having opportunities to take art courses as far as their talents and desires will lead them
- Helping to set up a resource center in their school
- Participating in interdisciplinary work involving the arts during all their high school years

Interdisciplinary Methods and Activities Involving the Visual and Tactile Arts*

Art teachers on a humanities faculty can learn what it means to plan interdisciplinary projects if they will sit down together and devise art activities to complete the interdisciplinary social sciences curriculum recommended in this section of the framework. First, they must read Part Five, Chapter VI, and Chapter V below; then they should invite their colleagues in the junior high schools to establish an inter-school seminar. After they have completed this task, they might serve as consultants to the group who have undertaken to write a three-year or six-year curriculum combining drama/theater, the language arts, and the social sciences. The following topics--those that would begin approximately in the ninth grade--are taken from the list of seventeen in the junior-senior high school social sciences curriculum. They should stimulate teachers to think of activities and relationships involving art and the social sciences:

- Archaic and classical Greek civilizations
- Further specialization into eras, regions, kingdoms, empires, and other polities, with emphasis on the growth of nations, languages, and literatures in Europe
- Worldwide exploration from the bases in Europe, the technologies associated with this exploration, and the literature growing out of it
- What the explorers found and reported
- The development of nation-states in the West, with side studies of political organizations in Africa and Asia
- Studies in English history and literature of the seventeenth century, through the Glorious Revolution

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*See other disciplinary chapters. Activities in the visual and tactile arts are incorporated with the whole curriculum.

- Colonial America and the American Revolution
- The European Enlightenment to the French Revolution
- Industrialization and the formation of the modern world and some contemporary cultures
- Nineteenth-century empire-building
- Twentieth-century culture and contemporary history

To show how their thinking can be focused on a topic, they should study the treatment of English history and literature in Chapter V below. They might invite their colleagues in industrial art and music to correlate activities in their disciplines with those in art.

Another large field for interdisciplinary activity involving art is the students' perceptions of the visual and tactile world. After many years of being away from kindergarten and early elementary school, they may have lost touch with their senses and the physical world, when they should have been growing more aware of what they see and how they see it. They should have art around them all the time. They should contemplate a work of art as a whole and in detail, discuss what they see with other students, compare paintings, recognize architectural styles, and make scale models of buildings, cities, or stage sets. They should be learning something about the sciences of light, perception, and optics, and engage in such activities as:

- Observing reflection and refraction; determinants of color; conventions of lighting effects in art, architecture, and theater.
- Investigating microscopes, telescopes, and lenses of all sorts, including personal glasses. What do mechanical aids do to one's looking? Students may look for patterns and details that they don't see without lenses. Those without glasses may wear the glasses of students who require them, to see how the world looks to other people. What is the optical equipment of some of the other creatures and what do they see? Some imaginative leaps combine neatly with technical measurement here.
- Studying the history of seeing. People define in advance what they see by their conceptions of what is available to be seen. The optical and related theoretical advances of the sixteenth and seventeenth century in Europe led to drastic revisions of what people were able to see. Students can read the writers of the time--Donne, Milton, Pope, Thomsen--to see what the effect of changed perception was. Television from the moon, while introducing no new conception of the universe, may have affected artistic attitudes

toward the moon. Students should look at the sky, the microscopic world, and the world which cannot be seen but only inferred from data.

- Measuring things. A standard scientific laboratory exercise requires students to take a number of measurements of the same object or phenomenon and note or average the variant results. The exercise suggests many helpful activities for the development of perception: comparative measurements, sitings, sketches, and written descriptions.

- Observing people. People can be visualized in strikingly different ways. Students should look at political cartoons to see which physical characteristics of prominent political figures are selected for characterization. Cartoon strips inevitably reduce human beings to sketches. Students may look at what has been chosen as essential to give a visual impression of human beings (or animals). Which attitudes, mentality, parts of the body, politics, or social status are visually emphasized? How does the emphasis work? From there, students can proceed to more subtle representations of human beings. They can further look at the ways they picture human beings, including themselves. They can do self-portraits, portraits of themselves or others from memory, drawings or sculptures of distinctive personal features (with a mind to exorcising inferiority about prominent noses, bellies, etc.), or caricatures of public figures, animals, or themselves.

To preserve and develop their tactile senses, students should have plenty of material to shape, feel, and stroke. They can feel their clothing, choose fabrics and surfaces to decorate their room, learn to choose fruit and vegetables from the supermarket by their feel and smell, and let themselves go in massive building or sculpture projects involving clay, wood, concrete, plastic, papier-mache, and stone. Dormant tactile senses can be stimulated by blindfold exercises. Blindfold games of childhood can be extended to help students tactilely explore their school, their community, unknown objects, art materials and works, and human feet, arms, hands, faces, and expressions. These exercises can be made detailed and sophisticated. Objects lumped in one loose tactile category (like "smooth") can be divided into more detailed descriptions or categories. Tactile perception can also be developed in the mechanical and practical arts. Students can learn to feel wood surfaces, food textures, furniture joints, or cramped muscles. They can be introduced to something they will all have to do later in their lives, repairing and making objects by hand-feel alone without being able to see what they are doing.

For the future architects--and to give everyone a feel for architecture--the class should be supplied with large styrofoam blocks, which can be secured cheaply from industrial throw-aways, and inexpensive plastic sheeting. Using the latter material, for example, art students can sketch a structure they would like to build outside and choose where to place it. Mechanical-drawing students could make plans for it, and from these plans, students in sewing class could cut out and piece the material together. Then all three classes would meet at the building site, the teachers having secured a quarter-horsepower motor. The various parts of the plastic structure would be put together and the motor turned on. Then a handcrafted piece of architecture, supported by a gentle flow of air, would come into existence.

Several of the foregoing activities lend themselves to being photographed and filmed. The art department should organize observation crews to go through the school and record everything that is being done in art. They could ask themselves this question: From what we collect, what could an outsider conclude about the art life of our school? The crews should include the writers, journalists, and industrial designers in the class. Together with the artists, photographers, and filmmakers, they could prepare photographic exhibitions, do artwork depicting the appearance of the school, and write about what students do (or do not do) in art and how they feel about it. The instructors would need to keep things in balance and require that a fair collection be made.

Film projects can be carried out in other classes. In science, for example, metamorphosis of plants and animals can be filmed and shown on the classroom screen. Unable to shoot in sequence because of normal breaks in the classroom routine, students must separate the shots, reordering them accurately to match the scientific event. The class will quickly spot discrepancies in the finished work, sending the young filmmaker back to the viewer. Experiences like these will teach the class to be more discriminating audiences of commercial films, now that they can appreciate what it means to put a film together.

The social sciences become more immediate when students make filmed reports. The camera can go along when the class visits museums, cities, places of historical interest, and the like. Always the question is asked, "How can we film this subject?" The class, or a group within the class, divides the work. Everyone has a chance to use the camera, to direct the filmmaking, to make notes for the editing, and to participate in the editing itself. Where verbal explanation is essential, title cards are made and shot. Music appropriate to the material can be recorded, either on a tape recorder or a magnetic stripe on the film. In the latter instance, students may record their own narration onto the composite track. Material suitable for filming can be found in books, brochures, magazines, etc. that are well illustrated. Techniques of animation and simple rephotographing with the camera can be employed.

Filming can be used to teach similes and other metaphors: film imagery can be related to literary imagery. For example, a student made a film about his "together" friend. It showed the friend getting up in the morning and going into the community to "get in on the action." From time to time, the image of a black feline was intercut with the shots of the prowling friend. The class picked up the metaphor immediately, breaking into applause when a particularly apt comparison was made. Teachers can encourage students to use imagery in their personal writing that can be transposed into film.

Students can express deep personal emotion in their films. Moved by the loss of a close relative, one student collected shots of liquids in motion: rain out of windows, water streaming down the gutter, a huge closeup of a drop from a spout. The last shot was of a single eye, a tear traced down the cheek. The effect on classmates was direct; sympathy and admiration converged in their appreciation of the work.

Sometimes, making a film is an alternative to writing, especially for those who are on the verge of dropping out of school because of an inability to meet the current single standard of literacy. Given the chance to do a film for their teacher and classmates, the bored, discouraged low achievers have an opportunity to salvage their self-esteem. Achieving some measure of success, they may elect to stay in school and make more films, try writing again, and do other tasks. However, in no sense should film be considered a mere auxiliary to other kinds of learning; it is valid in its own right.

Students should create functional or utilitarian works of art, using only natural or non-industrial materials. This activity could be introduced by showing examples of utilitarian and artistic works from cultures that are close to nature. Students could make similar functional pieces--a drinking cup, a long-handled spoon, a musical instrument, for example--and add their own decorations to them. They would have some problems in art to solve along the way, such as selecting, distributing, emphasizing, or subduing various aspects of the work in order to create an aesthetic and functional unity. Related to this activity is the idea of learning how people in past times went about making their art objects. Using natural and industrial materials and the tools and techniques of a given time in history, students could literally work themselves into the past. This method gets into difficulties with some projects, such as making stained glass windows, but teachers can help students select projects where analogous processes can be used. For example, when making frescoes, students can use plasterboard with the top cardboard layer peeled off; the group will have to settle for dry rather than wet plaster. Ordinary tempera paint can be combined with the yolk of eggs to simulate the egg-tempera painting of the early Italian Renaissance and Flemish schools.

The students can also make rubbings by using the side of a crayon or a piece of graphite on shelf-or typing paper. They can be taken from natural forms, such as the bark of trees, or industrial forms, such as manhole covers. Then the students can add their own expressive work to the rubbing, stressing certain designs and configurations. Many students find it difficult to start a drawing, so rubbings are a kind of self-starter: a direct transcription of an actual raised surface. Teachers can discuss how rubbings were used in other cultures. In ancient China, for example, before printing was developed, a message was carved out in stone, and whoever wanted it could do a rubbing on paper from the raised surface. Unlike most printmaking techniques, the rubbing duplication is not reversed--a dot in the upper left-hand corner comes out in the same location. Another kind of rubbing is done with a solvent like turpentine or alcohol on a magazine page; typing paper is placed on top of that, and then rubbed with a hard object such as a top of a pan. The magazine ink will be transferred (in reverse) onto the paper. The student adds to this and combines several different rubbings, in the manner of a collage.

Viewing, discussing, and appreciating the art of the past should be a source of great enjoyment for students of the humanities; this activity can be integrated with many disciplines, including philosophy and religion. Students should view for its own sake, and for comparative purposes, the religious art of different eras, countries, and periods. For example:

. Zen temples in Japan

. Christian art

. The art of Byzantium

. Non-representational art of Islam

. African tribal art

. Buddhist art

It is important that students discuss religion in an atmosphere of freedom from fear, hostility, tension, and sectarian prejudice. Religious art is produced by all cultures, and viewing it is one way of understanding religion.

The folk and popular art of different cultures should also be examined. Students can find out the contributions that California has made to contemporary popular art here and abroad. What are the sources and permutations of horticultural art, hanging pots, macramé, shell jewelry, mosaic tables, embroidered jeans, and many other examples? Teachers and students can easily construct lists of many possible links between art and other disciplines; the following are just a few:

- Draw or paint a scene from a novel
- Have the dance teacher lead the class in movements and dances and then have the class do responsive works in clay sculpture, or painting
- Design a mosaic to fit a particular space in the building
- Interview an artist on tape and take photographs of his or her works
- Write poetry and illustrate it by means of printmaking
- Do abstract paintings or chalk drawings, using music as a stimulus
- Ask school athletes--girls as well as boys--to pose for drawing lessons
- Make sketches of individuals and teams practicing for athletic events
- Draw posters announcing athletic, dance, art, film, photographic, musical, dramatic, and literary events
- Design and produce travel posters, including some that invite foreigners--in their language--to visit the United States
- Illustrate menus of foreign foods, books of foreign print, announcements of foreign theater
- Illustrate the manuscript of an original piece of writing in the style of old manuscript art (or invent a contemporary style)
- Make a display of calligraphic art

CHAPTER III

BODY EDUCATION

Under a humanities plan of education, the three or four years of senior high school are a time when the education of body, mind, and senses reaches a culmination in the development of adolescents and also a point of departure for their later lives. The program of body education continues that of the junior high school: a deeper study of the human body, movement activities, instruction in dance, development of skills and interests in sports, intramural programs, physical fitness and body conditioning, and interdisciplinary studies and activities. The only addition to these is the introduction of interscholastic athletic competition. Within this program, students will be offered one- and two-semester courses, small- and large-group instruction, and individual and group activities. Some of these will be required, but most will be options within a broad range that includes:

- physical conditioning
- basic and extended movement
- mechanics of movement
- individual and dual sports
- team sports
- intramural games
- interscholastic athletics
- modern dance and creative movement
- recreational activities
- physiology and anatomy
- health education, including first aid and life-saving
- physical, mental, and emotional growth and development, including sexual development

- preparation for marriage and for parenthood
- caring for young children

In addition to making it possible for all students to have a varied and interesting program, the body education curriculum will also provide for those who want to learn certain sports and athletics especially well, or who want to major in body education and follow careers in this field after graduation.

Recommendations

The entire program of body education in high school should be coeducational. Teachers of either sex should teach their specialty to both boys and girls. For example, a female swimming expert can teach the coeducational swimming classes as well as coach the boys' and girls' swimming teams; a man can teach volleyball to both sexes; men and women should team-teach as many sports and dance activities as possible. Girls who want to play "contact" sports, such as football, soccer, and baseball, should be able to form intra- or inter-school girls' teams, or play on boys' teams, providing they meet the same requirements for performance that boys do. The same principle holds true for boys who want to compete on girls' teams. Girls and boys who want to form coeducational intramural or interscholastic teams should have the option to do so; and boys' and girls' teams should share indoor and outdoor practice facilities, equipment, departmental budget, and coaching staff:

> As things stand, any female— the 11-year-old who is prohibited from being a Little League shortstop by Act of Congress; the co-ed basketball player who cannot practice in her university's multi-million-dollar gymnasium . . . has ample reasons for believing that the American system of athletics is sexist and hypocritical. There is a publicly announced, publicly supported notion that sports are good for people, that they develop better citizens, build vigorous minds and bodies and promote a better society. Yet when it comes to the practice of what is preached, females— half of this country's population— find that this credo does not apply to them. Sports may be good for people, but they are considered a lot gooder for male people than for female people.[1]

Girls who have the opportunity to discuss discrimination against their sex can relate experiences that begin in early elementary school. By the time they reach junior and senior high school, there are formidable barriers to achieving anything near an equality of opportunity and facilities.[1] Humanities faculties in every district will have to take up the cause of girls' and women's rights in sports and athletics and seek the support of fellow teachers, administrators, board members, and the community to right this wrong.

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[1] Bil Gilbert and Nancy Williamson, "Sport is Unfair to Women," Sports Illustrated, May 28, 1973, Vol. 38, No. 21.

The intramural program should operate in senior nigh school as it does in junior high— to augment general instruction and give students consistent opportunities to participate in various sports. The program should be part of the regular school day, much of it conducted by students under teacher supervision. Some students could elect to organize, coach, and officiate at intramural teams and events; others might choose to handle publicity, set up the budget, establish schedules, and the like. Those who have had experience in coaching, officiating at, and organizing junior high instramurals should be allowed to help teach an intramural management course to other junior and senior high students. Students needing adapted activity programs (i.e., physically handicapped, mentally retarded, and injured students) should participate in games, dance activities, and conditioning exercises which are suited to their individual capabilities. These students should also choose favorite sports and skills to concentrate on and have intramural programs and activity clubs suited for them, but every effort should be made to include these students in as much of the general program as possible.[2]

The purpose of the interscholastic athletic program in the humanities curriculum is to enable students to apply the skills, knowledge, and physical development they have acquired to the special circumstances of interscholastic competition while maintaining the educational value of such competition. For the individual player and the teams, this value lies in being able to prepare for the physical and psychological demands of competition and to make decisions about the strategies of playing while a game is in progress. Coaches need to be teachers and advisors. During competition, players can request the coach to give advice, but he or she should not be the mastermind and arbiter of play. Coaches must step down from their authoritarian position in high school athletic programs and, instead, guide individuals and teams to develop their own game strategies, make their own decisions during a game, and evaluate their performance afterwards.

> The principal task of the coach is only to help them recognize, accept, and act upon their knowledge about their athletic performance and to acquaint them with the means of correcting their performance deficiencies. The coach serves as an outside and objective performance analyst, and communicates that analysis (perhaps with the use of instant replay video tape) to the athlete. The athlete in turn identifies, selects, and experiments with practice techniques which affect

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[1] "Libbers Seeking Break for Women Athletes," Los Angeles Times, January 6, 1974, Part XI, p. 1.

[2] If a school has a number of wheel-chair students, a sports program should be developed for them in addition to their regular activities.

> him and which fit his style of moving. This coaching process contains potent, intrinsic motivation for the athlete because performance is strictly a personal matter, training is self-directed, and practice is a continuous learning situation.[1]

Many of the practices of high school athletics are not educationally sound; some lead to serious injury and lifelong incapacity; and some are unethical. Coaches often neglect their educational responsibilities in order to produce winning teams, and many do so because the school system and the community encourage the attitude that winning is all-important. The humanities faculty of a school should urge its members from the coaching staff to invite all of the participating high schools in a league to undertake the study and implementation of an area-wide athletic agreement. Such an agreement might include these provisions:

- equal opportunities for boys and girls of varying abilities to compete in the athletic program
- practice time limited so that students have adequate time to study and to take part in other school affairs
- de-emphasis on winning as the all-important goal, and emphasis on skilled playing and strategy-making
- games scheduled for not more than one per week per team
- adequate protective equipment and medical supervision
- multiple, inexpensive, and simple awards[2]

When the effort in interscholastic sports is focused on developing self-directed and skilled athletes, concern with destructive rivalry can be minimized. Students should play some games to win, but they must learn that winning all the time is neither realistic nor important. Coaches should help students develop their strengths, overcome their weaknesses, and set realistic performance goals for themselves. They must not let participants view losing as a stigma or develop feelings of inadequacy because they cannot become athletic stars or may not want to. Many very talented young athletes have outgrown the Little League spirit and do not care to be treated as marketable commodities.

Boys and girls must have equal opportunities to compete interscholastically, and the school should field at least one interscholastic girls' team and one boys' team for each sport. But because girls have not enjoyed the same physical and psychological opportunities to develop athletically, this goal cannot be realized at once. Suddenly putting the interscholastic athletic program on an ability basis without regard to sex could result in a new form of exclusion for women players.[1] If a girls' team does not exist in a given sport, determined effort should be made to form an all-girls' team at the earliest time. Nevertheless, girls should be allowed to compete for positions on boys' teams if they want to. An Olympic-style system has been suggested as one way for a group of schools to solve the inevitable imbalances of participation, allocation of resources, and spectator interest in coeducational varsity athletics:

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[1] Marlin M. Mackenzie, Toward a New Curriculum in Physical Education (New York: McGraw-Hill, 1969), pp. 117-118, 119-121.

[2] Ibid., pp. 119-121.

> The girls' varsity and boys' varsity teams would together constitute the school's varsity teams. On the same day or evening both teams would play their counterparts from another school. . . . At the end of the two games the point scores would be totaled. . . . Clearly, when interdependence leads to team success, the primary advantage would be shared commitment in two strong separate-but-equal teams.[2]

Teachers of body education have an urgent responsibility to help students develop self-confidence, understand the emotional and physical changes occurring during adolescence, and guide them toward sound decisions concerning their bodies. Adolescents are faced with making difficult choices about such things as using alcohol and drugs, smoking, engaging in premarital sex, and making friends, and with such problems as venereal disease, suicidal feelings, obesity, pregnancy, and estrangement from parents. Feelings of unhappiness, alienation, inadequacy, and loneliness can become serious problems when young people cannot learn how to deal with them or even talk about them. These matters must become regular topics of study and discussion in the humanities curriculum, and one of the principal tasks of the Humanities Planning Committee is to see that there is continual integrated planning and instruction about such topics among teachers of body education, the household arts, the language arts, the social sciences, philosophy, and other subjects. Philosophy takes on special importance in connection with body education, because students are given little time or guidance for examining the moral and ethical problems that directly affect them. All members of the humanities faculty should show how their disciplines contribute factual information to issues of personal concern to students, and how they raise questions of morality, ethics, and logic that students should consider. These discussions must include the doubts that trouble young athletes.

Coeducational classes and study groups should be taught cooperatively by teachers from several disciplines. This approach must be taken with questions of sex, parenthood, physical and emotional development, and other matters of personal concern, because of their complexity and their importance to young people. There can be a close tie between body education, psychology, and the household arts— to name just one interdisciplinary example— because of the relative ease with which these subjects can accommodate activities and topics that bring body, mind, and emotions together. Many senior high school girls and boys are concerned, and often distressed, about their physical appearance; girls may be particularly conscious about being overweight and boys quite sensitive about acne. They often try fad diets to lose weight quickly, not realizing that the wrong kind of diet can do more harm to their health than obesity. Or they may try the many useless or injurious preparations for skin care that are aimed at them by advertisers. Teachers in body education and the household arts should encourage students to discuss matters that bother adolescents, which they, as a group, should know a great deal about before they leave high school. For example, venereal disease is the most common communicable illness next to the common cold— and teenagers are among the primary victims. Cases exist in nearly every senior high school and in many junior high schools throughout the country.

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[1] Brenda Feigen Fasteau, "Giving Women a Sporting Chance," Ms, Vol. II, No. 1, July 1973, pp. 58 and 103.

[2] Ibid., p. 103.

> The incidence of gonorrhea and syphillis among fifteen- to nineteen-year-olds has nearly doubled in the last five years, and venereal diseases are now almost three times as common in this age group as in the total population. The myths about venereal disease go far beyond who gets and treats it. Youngsters still think they can get V.D. from a toilet seat or some other inanimate object, but experts point out that sexual contact with an infected person is the only source.[1]

The frequency of unwanted pregnancy among adolescent girls, and the narrow or hostile way they are treated once they become pregnant, are indications of how badly the schools are dealing with the emotional, social, and sexual issues facing high school students. Most adolescent girls who become pregnant do not do so through choice or an understanding of consequences, nor do boys usually become fathers in such a frame of mind. Both boys and girls must be helped to develop a sense of responsibility for their sexual actions, including learning about birth control methods, and they must learn something about what it means to be parents.[2] But girls who are pregnant and who decide against a medical abortion should not be prevented from continuing their high school education. The humanities faculty must establish a program for these girls so that they can learn special exercising techniques, proper nutritional and body-care habits, and how to prepare for birth. At the same time, they must acquire the knowledge and self-awareness needed to make the transition from girl to woman, wife, and mother, and must have frequent opportunities to discuss the problems and decisions confronting them. The following books should help to bring the shunned and neglected topics of sex, love, marriage, and parenthood into high school education. Teachers must understand that it is still difficult to get information about up-to-date and honest books that deal with sex education for teenagers. In some high schools, librarians cannot put such books on the circulating shelves; in some schools where they can, the books are stolen or not returned, suggesting poignantly that students want to know but are not being taught.

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[1] Jane E. Brody, "Ten Dangerous Myths About Teen-age Health," Women's Day, May 1973, p. 118.

[2] A class in parenthood has been started at Wagner Junior High School in New York City, perhaps the first of its kind in the country. Dr. Lee Salk, Director of the Division of Pediatric Psychology at New York Hospital-Cornell Medical Center, thinks that there is a great need for formal education for parenthood and that the need already exists for early adolescents. See "Youths Learn Parental Role in New York School," Los Angeles Times, April 5, 1973, Part I-A, p. 4.

Bell, Robert. Premarital Sex in a Changing Society. Englewood Cliffs, N.J.: Prentice-Hall, 1966.

Bohannon, Paul. Divorce and After. New York: Doubleday & Company, 1970.

(He discusses the process and aftermath of divorce, reactions from people, children, etc., emotional problems and the family, post-marital social and family relationships. Good for youth whose parents are divorced or separated, and for realistic discussions concerning problems in marriage and what divorce means.)

Bohannon, Paul. Love, Sex, and Being Human. New York: Doubleday & Company, 1969.

(The first section of the book deals with anatomy and physiology and the reproductive cycle. The second section discusses the development of modern morality and sexual ethics from an understanding of human biology derived from the first section.)

Cain, Arthur. Young People and Sex. New York: John Day Publishers, 1967.

(Discusses many aspects of sex—biological, psychological, and sociological. Includes sections on V.D., Prostitution, Pornography, Morality, Birth Control.)

Cox, Frank D. Youth, Marriage and the Seductive Society. Dubuque, Iowa: William C. Brown, 1968.

Deschin, Celia S. The Teenager and V.D.: A Social Symptom of Our Times. New York: Richard Rosen Press, Inc., 1969.

Group for the Advancement of Psychiatry, Committee on Psychiatry and Law. The Right to Abortion: A Psychiatric View. New York: Charles Scribner & Sons, 1970.

Montagu, Ashley. The Natural Superiority of Women. New York: Macmillan & Company, 1968.

(Good for discussions on Women's Liberation Movement and the changing roles of women in society.)

O'Neill, George and Nena. Open Marriage. New York: Avon Books, 1972.

Packard, Vance. The Sexual Wilderness. New York: David McKay, 1968.

(Helps students understand the values of society which govern human relations and the resulting behaviors in the U.S. and in some foreign countries.)

Spock, Benjamin. A Teenager's Guide to Life and Love. New York: Simon and Schuster, Inc., 1970.

(A paperback guide, easy to read, which discusses issues realistically and openly.)

Johnson, Eric W. Love and Sex in Plain Language. Philadelphia: J. B. Lippincott, 1967.

(More appropriate for upper elementary and junior high school. The way concepts are presented tends to talk down to the high school level of understanding.)

The right kind of evaluation of student progress in body education is a matter of utmost importance. One of the ways that teachers in all subjects can help to strengthen the self-image of students is to make the system of grading and evaluation humane and reasonable; therefore, the procedures and standards now used in physical education must be thoroughly examined. Busywork assignments and objective examinations on non-essential matters such as game rules should be eliminated. Learning curves should be replaced by individual performance criteria. The loss of interest in physical education by those students who cannot meet the standards arbitrarily set by teachers is disturbing. Well-coordinated students who reach a high level of achievement early in an activity should be able to progress to other skills in the same sport or to other sports. They should not receive automatic "A's" because they are outstanding team players or members of the varsity. Skills should not be tested during team activities but during individual performances in private. Students should be allowed to test one another for skill improvement, make note of strengths and weaknesses, and help one another overcome weaknesses or learn to live with them if they are insuperable. Those needing more time to develop certain skills should be given additional opportunities to practice and perfect them. Teachers and coaches should do more demonstrating and talking about developing skills and overcoming difficulties, and less paper-and-pencil grading. They should urge their students to continue to write about their physical development and performance, and their feelings about these, and place them in their autobiographical folders.[1] Student evaluation of the body education program is very necessary because teachers can use this information to change activities, design new courses, and improve their teaching performance.

High school students should have at least one year of dance instruction. Several dance forms should be offered: modern, jazz, folk, square, ballroom, and popular. Students who come to high school without dance experience should have instruction in several types, with one semester in modern or creative dance. The following chart, entitled "Components of a Creative Movement-Dance Program," should be thoroughly studied by the body educators who will be teaching the creative or modern dance courses. Male teachers should team-teach the dance classes with female dance instructors. The coeducational team-teaching approach in dance classes, especially the modern and creative kinds, can help break down the social stigma against expressive movement for boys. Dance educators should study the recommended reference materials listed earlier in this framework, which will help them devise enjoyable modern dance lessons.[2] Students should be free in these classes to create dance compositions concerning subjects that are relevant to them. Boys can perhaps start with the sharper, heavier, and more percussive types of movement explorations; then, after experience has reduced self-consciousness, they can incorporate the swinging, sustained, and softer kinds of movement into their dance studies.

The space-time-force concepts should be explored in depth in modern dance classes; in the chart below, a scheme is offered for organizing these concepts in patterns of instruction. Teachers should allow enough instructional time to separate the elements of each concept, explore each element, and relate one element to another. For instance, within the concept of space are the elements of shape, size, direction, and level. Students can invent movements that change size. As a movement changes size, the shape of the body also changes. The shape of the body takes a certain amount of space, which is altered when movements change. As a dancer moves through space, he can change his direction from forward to backward, his body shape from small to large, and his body level from low to high.

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[1] See Parts One and Five, Chapter V, for further discussions of the cumulative autobiographical folder, which preserves all kinds of student work and writings. Students should continue to keep their own personal scores in the California Physical Performance Test. See Part Five, Chapter III, for further information about evaluating body education.

[2] Refer to the dance bibliography in Part Five, Chapter III.

COMPONENTS OF A CREATIVE MOVEMENT-DANCE PROGRAM

The dance concepts and environmental concepts are taught by using movement stiumli in learning activities that promote perceptual motor abilities, physical fitness, and human sensitivity.

A. Dance Concepts

1. The Body
   - Body Parts
   - Body Moves
   - Locomotor Steps
2. Space
   - Shape
   - Size
   - Levels
   - Direction
   - Place
   - Focus
   - Floor Pattern
3. Time
   - Tempo
   - Duration
   - Body Rhythms
   - Measures
4. Force
   - Sharp-Smooth
   - Strong-Light
   - Tight-Loose
   - Percussive
   - Swinging
   - Sustained

B. Environmental Concepts

1. Sounds
2. Shapes
3. Smells
4. Texture
5. Taste
6. Color
7. Size
8. Emotional Feeling

C. Movement Stimuli

1. Verbal Challenges
2. Imagery
3. Action Words
4. Music
5. Literature
6. Pictures
7. Musical Instruments
8. Special Events
9. Equipment
10. Rhymes and Poems
11. Films
12. Field Trips

D. Learning Activities

1. Awareness
2. Exploration
3. Improvisation
4. Creating
5. Communicating
6. Relaxing

E. Perceptual Motor Abilities

1. Gross Motor Coordinatio
2. Fine Motor Coordinatio
3. Balance
4. Laterality
5. Directionality
6. Eye-hand Coordination
7. Eye-foot Coordination
8. Ocular Pursuit
9. Spatial Orientation
10. Body Image

F. Physical Fitness

1. Strength
2. Flexibility
3. Coordination
4. Agility
5. Cardio-vascular Endurance
6. Posture

G. Human Sensitivity

1. To oneself
2. To others
3. To the environment

An important part of the modern dance class is relaxation training. Every dance class meeting should include a short relaxation session. Sometimes music can be used to create a relaxing atmosphere. Students should learn how to inhale and exhale deeply and regularly during relaxation and vigorous movement sessions, and be aware of different levels of tension in muscle groups of the body (a relaxed torso versus tension in the legs). Dance educators should help students relate the ability to relax to joint-flexibility, balance, posture, and the reduction of needless and harmful tensions in the body.

Every activity recommended in this chapter will contribute to the students' physical fitness, which is an important category of body education in a school curriculum and throughout life. Along with their students, teachers should strive consciously to hold their bodies well, to move gracefully and efficiently, to maintain firm muscle tone, to take exercise regularly for their bodies' sake, to increase stamina, to build capacity of heart and lungs, and to enjoy the great pleasure of feeling good. Humanities teachers in particular should be aware of the aesthetic value of physical fitness. The way we look is important to ourselves and to the general public; we ought to present ourselves well to the world, no matter what styles of dress we may adopt or what our physical characteristics are. This does not mean that fat or thin people, for example, should be made the objects of public criticism, or that any single "norm" of complexion, hair, physiognomy, or body type should be honored above another.

Students should come to see that physical fitness is an integral part of their whole being. They will realize this only if every recreational and sports activity is taught from a physical fitness point of view and if every member of the humanities faculty accepts responsibility for promoting this type of education. The following passage gives a high school teacher's view of this topic, and some ways she proposes for dealing with it:

> Because of our sedentary society, most people need to devote some type of effort to developing their bodies. A course in Training and Control of the Body could combine traditional physical education techniques such as basic movement, modern dance, calisthenics, and sports with more exotic forms of physical development such as yoga, T'si-chi, and sense relaxation to help attain good conditioning.
>
> Two films by the National Film Board of Canada, The Joy of Winter and When Your Time is Your Own, suggest various ways of using leisure time for self-development. Pas de Deux (Learning Corporation of America) is a beautiful ballet film.
>
> Resources on some of the less common forms of physical development are: Yoga for Perfect Health by Bernard Gunther (Collier), T'ai-chi by Cheng and Smith (Charles E. Tuttle), and Psychocybernetics by Maxwell Maltz (Pocket Books).[1]

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[1] Barbara Stanford, "A Curriculum for Human Development," Media and Methods, October 1971, p. 33.

Activities Going On in the Body Education Program

- Developing good skill in one or two sport activities
- Playing in daily intramural games
- Participating in interscholastic athletic competition
- Organizing intramural contests
- Teaching sport skills to other students
- Belonging to sport and dance clubs
- Developing recreational skills such as bowling, horseback riding, sailing, hiking, camping, swimming
- Studying body education topics in other classes
- Taking and displaying photographs of each other dancing or playing a game
- Studying kinesiology and physiology of exercise
- Performing in a dance/aquatic production
- Choreographing dances to original music compositions for a school musical-dance concert
- Dramatizing children's stories in movement for elementary and preschool classes
- Coaching elementary and junior high school activity programs
- Organizing movement and rhythmic activities for elderly people
- Performing non-verbal movement activities in language arts and visual arts classes
- Learning about the effects of nutrition on moods, physical appearance, and general body health
- Studying the relationship between environmental pollution and body health
- Discussing emotional, sex, and family questions

- Viewing films of childbirth and about caring for children
- Recording personal comments, photographs, and drawings in autobiographical folders concerning movement skills, athletic accomplishments and physical and emotional changes

Some Interdisciplinary Methods and Activities Involving Body Education*

Teachers of body education, the social sciences, the household arts, and other disciplines should institute a project that aims at educating students and parents about the meaning of coeducational sports and athletics and the body education curriculum. Such a project could be extended to include teaching about attitudes toward the sexes: stereotyped views, gender typing, sex discrimination, etc. Students in journalism classes could write articles about these matters for the school and community newspapers, and discussions could take place in drama/language arts classes. Philosophy classes could examine the problem of the "male ethic" that underlies competitive sports and athletics and many other social institutions. Machismo is not confined to Latins. Male and female roles and relationships can be explored in creation stories, such as:

> "Adam and Eve" (Bible), "Pandora" (Greek), "Izanegi and Izanami" (Japan), and "Changing Woman" (Navajo). Modern myths about the relationship of the sexes can be seen in Ai (Pyramid), a grotesque Japanese animated film about the battle of the sexes; The Matchseller (Center Cinema Cooperative), a fantasy about a girl searching for a husband; Pulp magazine clichés about masculinity; and Skaterdater (United Artists), about a pre-adolescent boy who loses friends when he becomes interested in girls.
>
> Differences between the sexes are expressed in Wisp (CCM films), a series of images expressing the feelings of a boy and girl meeting, and Brandy in the Wilderness (Filmmaker's Cooperative) about a boy-girl relationship told from both points of view. A sensitive book about a young boy's encounter with homosexuality is I'll Get There. It Better Be Worth the Trip, by John Donovan (Dell). The female struggle for an acceptable modern identity can be explored in current magazine and newspaper articles on Women's Liberation as well as in older books such as The Feminine Mystique by Betty Friedan (Dell).[1]

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*See also the other disciplinary chapters. Body education in incorporated in the entire curriculum.

[1] Stanford, Media and Methods, p. 32.

Dance, drama, and language arts students can combine their skills to put on language and movement concerts. Poems, short stories, and scripts written by students can be expressed through descriptive and abstract movement. Authors and dancers can devise ways to present their works to student audiences, calling upon members of the drama class to help with costuming, lighting, special effects, and prop constructions. When teachers have sufficient training in the history of dance and art in one or more world cultures and when they are able to call upon the resources of museums or universities or to invite specialists in dance and other arts to give demonstrations and do actual teaching, they may then be able to make students aware of some of the aesthetic principles that influence people of different cultures. For example, teachers of dance and movement, art, and the social sciences who have studied African cultures could introduce students to the way some African tribes combine sculptured objects, ritual dances, spoken words, music, masks, textiles, etc., when performing rites of magic and worship and other ceremonies. Unity and interdependence of the arts are revealed whenever performance takes place. Some Africans also think that the ways in which people move and carry themselves are inherited traits and that peoples' attitudes toward life and powers beyond life are reflected in their bodily state:

> Received traditions of standing and sitting and other modes of phrasing the body transform the person into art, make his body a metaphor of ethics and aliveness, and, ultimately, relate him to the gods.
>
> The icons of African art are, therefore, frequently attitudes . . . of the body, arranged in groupings which suggest a grand equation of stability and reconciliation. Thus icons of elevated happening and command—standing, sitting and riding on horseback, seem balanced by icons of service or submission: kneeling, supporting with the hands, and balancing loads on the head. These seem leitmotifs in the history of African plastic art.[1]

When instructing students in what to look for in African sculpture, teachers can discuss African belief that attitudes are defined by the position of the body, and that dignity and a sense of power are conveyed by bodily stance and demeanor. Seated sculptured figures convey the idea that "to sit well is to savor life on a plane of deliberation," and standing figures illuminate the assertion that "standing embodies light and life. It is the stance of day, the time of normalcy."[2]

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[1] Henry J. Seldis, "The Body as Metaphor in African Art," Los Angeles Times, February 3, 1974, "Calendar," p. 58.

[2] Ibid.

African sculpture shows the body in motion and Africans believe that a person should "dance with sculpture, not decorate with it."[1]

Physical science teachers can incorporate body education topics in the science curriculum. For example, students who are learning how to swim can study the interrelationships of buoyancy and gravity, and then observe operations of these forces when the swimmers are in the water. "The beginner is usually unaware that water has an upward force which allows his body to float if it is properly positioned, if its specific gravity is less than 1.0, and if sufficient air is kept in his lungs."[2] Appropriate study of human movement should include readings, experiments, analyses, and discussions along with movement experiences. Teachers of physics, biology, and psychology should use examples of human movement to illustrate scientific principles.[3]

Biology, philosophy, psychology, anthropology, art, and body education teachers can cooperate in devising exemplary projects that deal with the state of being called "adolescence." The interdisciplinary topic on "change" in the junior high school Drama/Language Arts chapter— and especially the remarks about methodology— will provide some guidance. A single elective course or bits of useful information scattered here and there in the curriculum cannot accomplish what must be done for students of this age group. A comprehensive title such as "The Physical and Emotional Characteristics of Adolescence" should be chosen to indicate the substance and extent of the proposed study. It should begin in the freshman year of senior high school, be required, and be taught by members of the humanities faculty under the conditions described in Part Four and throughout the secondary sections of this framework. It should not be a variant of a "senior problems" class or an "orientation" course for freshmen. It should be a "mini-academy" (a series of short courses, seminars, or modules of time) or introduction to humanities education at its best— based firmly on scientific evidence, psychological insight, extensive reading, demonstrations in several media, and illustration in dance, the visual arts, literature, and physical education. It could very well occupy one of the scheduling "blocks" in Part Four, Chapter III.

With respect to the whole question of change, it is assumed that teachers already have a bibliography on life (see the one above for some examples), but what about death? The curriculum is usually silent on this subject and so is the classroom. But why cannot students study the physical changes in the body from birth to death and the psychological implications of the changes? Activities could include:

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[1] Seldis, "Calendar" section, p. 1.

[2] Mackenzie, p. 47.

[3] Ibid., pp. 47-48.

An exploration of the physical changes in the body from birth to death, and the psychological implications of these changes, could include observations made at hospitals, nursery schools, community centers, and homes for the aged. Students could visit medical schools, interview pediatricians, geriatrics specialists, and morticians to discuss changes that occur in a person during life and death. For information on sexual development during adolescence, and on birth control techniques, students could interview gynecologists and Planned Parenthood counselors.

The Human Body by Fritz Kahn (Random House) is a good basic study of human physiology. The cycle of life from birth through death could be explored through materials such as the following: The Rose (Canyon Cinema Cooperative), a movie showing pregnancy and birth; Birds, Bees and Storks (McGraw-Hill), a cartoon satirizing a father telling his son the facts of life; Love and Sex in Plain Language by Eric W. Johnson (Bantam); Sex and the Adolescent by Maxine Davis (Pocket Books); and the periodical The Story of Life.

Nahani (Contemporary/McGraw-Hill) is a movie that presents a powerful picture of old age; and Death (University of California) demonstrates how our society avoids the idea of death. Threshold (Pyramid) is a powerful movie showing both the birth and death of a young man. On Death and Dying is a thorough study of how individuals face their imminent death, by Elisabeth Kubler-Ross (Macmillan). The August, 1970, issue of Psychology Today is devoted to a study of death, and the February 1971 issue of Media and Methods includes an article that suggests more films and classroom activities on the subject.[1]

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[1] Stanford, Media and Methods, pp. 32-33.

CHAPTER IV

MUSIC

In California high schools, a large majority of students—75 percent is a conservative estimate— receive no music education whatsoever. After the seventh- or eighth-grade general music class, most students will not elect a music class of any kind. Those who do take music will usually choose band, orchestra, or chorus; and their coursework inevitably focuses on the skills of performing for audiences and in competitions. These classes— many of them superior examples of musical training— develop the interests and abilities of the few. But the needs of the many go unrecognized.

Music can express a great deal of what later adolescents feel; it is a companion to their thoughts. They like to be surrounded by it when they walk, study, eat, do housework, or talk to friends, or when they do nothing at all. If the school is to expand young people's choice and knowledge of music, it must let them explore "their" music and "other" music.[1]

Listening to a composer's work, like apprehending the work of a painter, novelist, or filmmaker, increases students' powers of perception and concentration, adds to their storehouse of ideas and feelings, gives them more to talk about with their friends, and enriches their private lives. Enjoying music is one of the ways in which they increase their awareness of beauty. Music provides a link between fields of study: the physics and aesthetics of sound, for example, or the psychological and sociological uses of music. Interdisciplinary team-teaching and other cooperative arrangements involving music, the language arts, and the social and physical sciences is a common feature of the high school humanities program. So, too, is the provision for playing and making instruments, singing, moving to music, dancing, improvising, composing, and other activities.

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[1] "Other" music can be that of twentieth-century composers like Schoenberg, for example, whose music is so seldom played for young people that is more "exotic" than some foreign music to their ears.

Recommendations

By the time they graduate from high school, students should have become experienced and discriminating listeners to music.[1] Humanities teachers should continue to encourage and guide students in their listening activities. For example, students should:

- expand their listening repertoire of favorite classical, modern, and popular music. One way is by class members playing one another's favorite music and listening for the special quality that each one thinks is there.

- have unencumbered time in school to listen extensively to music of different composers, periods, and cultures, and to the styles and virtuosity of different performers, so that true listening awareness can grow. Students should develop a feeling for the characteristic sounds of the music of different composers and historical periods.[2]

- compare and contrast musical genres at different times in history. For example, the Gregorian chants of the Middle Ages convey quite different feelings from those engendered by the great choral works of the eighteenth and nineteenth centuries. Classical guitar music by Boccherini stands out sharply compared to contemporary electric guitar music. How does a string or brass quartet sound compared to a full symphony orchestra? How does one feel as a result of listening to Debussy's piano music as compared to Beethoven's? Are there differences to be discovered in styles of jazz? What are the affective qualities of oriental and occidental music? – not just obvious vocal and instrumental differences. Copland notes that feelings such as joy, excitement, anger, and sadness are expressed differently in the music of different periods and cultures, and that it is easy to mistake or overlook these expressions if one does not have some notion of what to listen for.[1]

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[1] The recommendations on listening in Parts Three and Five should be adapted for and incorporated in the music activities of high school. A thoughtful work that should be read in faculty seminars is William C. Hartshorn, "The Role of Listening," Basic Concepts in Music Education, Fifty-seventh Yearbook, Part I (Chicago: National Society for the Study of Education, 1958).

[2] Aaron Copland discusses how listeners are able to perceive the distinctive musical sound that composers produce. He calls this recognizing the "sonorous image." Aaron Copland, Music and Imagination (Cambridge, Mass: Harvard University Press, 1961). See Chapter II, especially pp. 22-23 and 28-31, and Chapter I, pp. 15-16.

- collect examples of natural and man-made tonal sounds, such as orchestral sounds, boat and factory whistles, vocalizing, highway sounds, frogs and insects, bird calls, machinery and then play back, rearrange, distort, or organize the sounds into some kind of musical composition.

- investigate a particular aspect of music, such as arranging. Much radio music and "piped-in" background music are endless arrangements of popular, classical, film, or stage compositions; and they often alter the composer's intent. Comparing original with arranged versions gives listeners a way of judging quality and integrity in music.

As people listen to music for the pleasure of hearing its sound, they become aware of its elements and forms. In some people this is more of a conscious process than in others.[2] But at some point and to some degree, everyone follows the progress of melody and harmony, registers changes in rhythm, and takes note of combinations of instruments or solo passages. Students can be made aware of the elements and forms of music through descriptive as well as technical language. For example, harmonic movement away from a base chord creates a sense of tension that seeks resolution. Major and minor modes convey different moods. A slow rhythm arouses different feelings than a fast one does. The timbre of some instruments fits particular emotions, moods, or events better than that of other instruments.[3] Helping students discover compositional patterns, such as theme and variations and A-B-A form, can be a source of new listening insight for them. Students like to discover patterns in things when the searching does not become routinized. Emphasis should be on listening to music to uncover patterns, not on memorizing the definitions of forms and then applying them to standard works. A few, rather than many, forms should be studied. Examples should be garnered from all kinds of music, including popular.

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[1] Copland, pp. 14-15.

[2] Patrick D. DeLong, Robert Thomas, and Robert E. Enner, Art and Music in the Humanities (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1966), p. 185.

[3] Ibid., p. 169. Chapters III, IV, and IV in Part II of this book contain a general treatment of the elements and forms of music that is useful for humanities teachers.

Students in band, orchestra, chorus, music, and humanities classes can study the same music, thereby establishing a common musical vocabulary and understanding. The themes and structure of a piece of music can be studied from the positions of listener and performer. Performers will be able to appreciate composers as creators of music, as masters of a variety of musical genres. Listeners can attend rehearsals of band, chorus, or orchestra when the same music is being studied that they have just heard on records. Discussion with student performers will enlarge their perceptions of a given composition.

One example of such an approach is to take a composition based on a single theme and see how a composer achieves unity through repetition and contrast of certain elements in its design. The song "Chester," by William Billings, can be studied and sung by the chorus. The band and orchestra can study William Schuman's "Overture for Band" and his orchestral composition "New England Triptych," both based on the theme of "Chester." Students in listening classes can hear recordings of these works as well as attend rehearsals of them by the school band, orchestra, and chorus. Teachers of all four groups can follow a common plan in developing an understanding of the music.[1]

High school students should be able to attend many concerts outside of school and hear professional musicians at school. Subscription concerts of professional musicians could be held at school at reduced rates through the use of student activities fees.[2] Interested parents would help organize these programs and even raise money for them. They could also ask local musicians to volunteer performance time at school. Music conservatories and schools of music at nearby colleges and universities should be asked to establish concerts and musical activities in which students who are training to be professional musicians perform.

A wide variety of vocal and instrumental activities should be available for students who do not possess formal training, superior talent, or the desire to join the band, orchestra, or chorus. Students should be encouraged to learn or continue to play "popular" instruments: guitar, harmonica, accordion, recorder, bongo drums, ukelele, etc. Large and small classes can be organized; students who are experienced can be very effective as aides and teachers in these classes. Teaching "formal" instruments, such as piano and violin, to large groups, should be tried to see if interest can be stimulated.[1] Informal singing groups should be organized and spontaneous singing fostered in humanities classes.

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[1] Rudolph Saltzer, Musical Content: The Basis of High School Music Teaching, unpublished doctoral dissertation, University of Southern California (Ann Arbor: University Microfilm, Inc., 1969), pp. 162-195. Guides for teaching compositions based on formal and non-formal design, repetition of a single theme, and the fugue comprise Part II of this dissertation.

[2] Readers should understand that the term "concert" includes all types: classical, jazz, rock, musical comedy, ballet, modern dance, film musicals, opera, chorus, chamber music, soul, ethnic, folk, or combinations of these.

Students should be assisted in forming instrumental and vocal groups of their own choice and for their own purposes. Frequent, varied, and informal musical events should be scheduled during and after the school day, featuring student soloists, ensembles, rock groups, jazz combos, and record clubs. At these events, students will easily change back and forth as listeners and performers. The school band, orchestra, and chorus should be heard regularly in concerts held solely for the student body. These organizations must reach a wide school audience as often as possible, and should exist primarily for the benefit of the student body, not the community. The marching band should not be the sole focus of pride in the high school music program.

Students of high school age are open to musical exploration and can create music as well as listen to it and perform it, but ways must be established to make this possible. By showing that some creative activities require no prior musical training, humanities and music teachers can gradually open up opportunities for musical invention to adolescents who have hitherto been denied them in school. Studies and programs are beginning to appear that remove original composition in music from the exclusive domain of the professional composer. For example, Orff-Schulwerk enables people who have had little formal training to be musically creative. The Contemporary Music Project for Creativity in Music Education teaches children to create vocal composition by "using shouts, whoops, clicks, and grunts, and devising their own system of notation."[2] They bring objects from home, such as perfume bottles, spiral notebooks, wastebaskets, and bobby pins in order to explore sounds that could be used for instrumental compositions. They determine the rhythmic values of natural speech patterns in newspaper articles, and set these to pitches sung by the class.[3] High school students can easily be motivated to compose songs, improvise on instruments, invent rhythms, devise movement patterns, and tape sound-collages. Like younger children, they can play folk melodies on pitched percussion instruments in different keys and modes;

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[1] The "Suzuki" method might be adapted for and tried out with students of this age. See, for example, Alfred Carson, "Learning with Suzuki: Seven Questions Answered," Music Educators Journal (February, 1970).

[2] Music Educators National Conference, Experiments in Musical Creativity (Washington, D.C., 1966).

[3] Ibid., "The Farmingdale Project," pp. 67-71.

explore pentatonic, twelve-tone, and other scales; use conventional instruments in unorthodox ways; and experiment with electronic sound.[1]

It has been said before in this framework, but bears repeating here, that regardless of their prior training in music, humanities teachers should rely upon their own interest and enjoyment as a basis for bringing music into the humanities program. Attending concerts, listening to records, performing with adults and students, taking courses, using students to teach some kinds of music, calling upon the special help of vocal, instrumental, and general music teachers— these are steps that all humanities teachers can take to improve their understanding of music. Vocal and instrumental teachers should have broad training in the arts and humanities, in addition to their special training in music. While they may be assigned chiefly to teach performing groups, they should desire to cooperate with teachers of other subjects to ensure that music becomes an integral part of the life of all students in school.

This framework recommends that a permanent position of humanities music teacher be created on the high school faculty. Teachers hired for this position should have received concentrated work in the arts and humanities, be specially trained as teachers of music listening, and possess performing skills, especially those for so-called popular instruments. It is desirable that they have worked with movement and dance. The Music Framework also favors having a generalist in music on the staff:

> One of the greatest needs in music education at the high school level is for teachers who specialize in general music, teachers who place a high value upon music as a part of general education, teachers who are willing to work with students who are less talented than others, and teachers who are dedicated to the proposition that the lives of all young people can and should be enriched by musical experiences that are both emotionally compelling and intellectually challenging.[2]

The role of general (humanities) music teachers is to act as catalysts for the humanities music program, to be resource people and team associates for humanities teachers, and to help make the departmental music program benefit the whole student body. At the heart of the general music teacher's concern are the needs and interests of the 80 percent who otherwise may never have a music course or participate in a music group while in high school.

With respect to general music education, the goals of the humanities and music framework are similar; and when planning activities and programs, humanities teachers will refer to the latter, especially those sections dealing with behaviors to be developed through music education, quality and range of musical experiences, and course offerings. A humanities music program might encompass three semesters of general music, and interdisciplinary programs involving music for at least two additional semesters. Courses should not be organized as "general music." There should be specific courses, such as folk guitar, Latin American music, styles of jazz and rock, or listening to classical music of several types and periods, including that of seldom-taught twentieth-century composers.[1] So-called "strange," "difficult" modern music must be included in a balanced curriculum.

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[1] John Horton, Music (New York: Citation Press, 1972), pp. 16-17. The chapter on "Creative Work in Music" can be read with secondary students and teachers in mind, even though this book is an account of music in some British primary and junior schools.

[2] Music Framework, p. 61.

Activities Going On in the Music Program

Teachers should read the activities suggested in Parts One, Two, Three, and Five, and decide how many can be adjusted for the high school program. In addition, students should be enjoying such activities as:

- playing records in the gym during lunch, and dancing
- hearing the latest hits over the PA system during lunch and brunch
- hearing string quarters, symphonies, and concertos played over the PA system
- selecting appropriate music as background for certain times in art, English, history, household arts, and other classes
- being able to listen to music in class and think about it privately
- listening to a favorite record at home, writing down personal thoughts about it, reading or discussing them in class, then playing the record
- having a semester course where one really gets to know a particular kind of music
- selecting a semester course in music and dances of different cultures, listening to the music, and learning the dances; looking at films of dancers, visiting dance performances in the community, inviting dancers to school
- getting class credit for attending a concert series that includes symphony, ballet, jazz group, rock group, film musical, and an opera

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[1] See more on this point in Part Four, Chapter IV.

- having the student band, orchestra, choir, or jazz ensemble hold frequent, informal concerts
- attending dances after school
- having an indoor and outdoor commons area where live or recorded concerts are held
- joining record-listening clubs at school
- demonstrating non-Western music to a class, either through recordings or on native instruments
- making and decorating instruments in humanities and industrial arts classes
- going to a center during a free period and listening to an interval of favorite music
- forming vocal and instrumental groups and having a place to practice and perform at school
- taking group instruction in guitar, harmonica, recorder, accordion, and other "popular" instruments
- helping organize a music festival for players of "popular" instruments
- taking a Suzuki violin class or a group piano class
- joining a creative ensemble class where Orff instruments, body movement, and speaking are combined
- organizing poetry readings to music
- discussing the effects of excessively loud music

Some Interdisciplinary Methods and Activities Involving Music*

Time should be set aside in the weekly schedule for improvisational activities combining music, speech, poetry, movement, dance, mime, drama, and puppetry; instruments like those used in Orff-Schulwerk should be provided. Several weeks are needed for students to learn creative ensemble playing with these instruments.[1] They will soon be able to make tonal and rhythmic variations together. The body education teacher can help them devise body movements and speech patterns to fit the music, and the drama teacher can introduce pantomiming. While one person puts on a pantomime, others compose the accompaniment; or someone composes music and others create a pantomime to fit it.[2] Dramatists in the group can make up scenes and dialogues; instrumental players can work out background music. The Icarus improvisation suggested in the Drama/Theater Framework[3] can be heightened by playing incidental music. Puppet theater should be introduced, with students making the puppets and stage settings, writing or improvising the scripts, and composing ensemble accompaniment.

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*See the other disciplinary chapters. Music is incorporated with the whole curriculum.

One of the most evocative combinations of speech and music is the poetry that students write and the tonal and rhythmic patterns they might create to express the moods of the poetry. Students can produce striking effects by combining poetry, reading, musical accompaniment, lighting, and staging. Some of the results of improvisational activities will be an increased awareness of what it means to create music, how music can be performed without formal training, how music and other arts supplement each other, and how music is made in different cultures. For example, the sounds of Orff instruments suggest the tones of the Indonesian gamelan orchestra. To introduce gamelan music, it would be possible to teach students to improvise on Orff instruments in the manner of Javanese and Balinese ensemblists. There are three basic components of gamelan music, regardless of the size of the ensemble:

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[1] Several companies produce Orff instruments; e.g., Ludwig Industries (La Grange, Ill.) and Music Educators Group (Union, New Jersey).

[2] For a concise discussion of how untrained teachers use instruments in improvisational music activities, read Chapter 3, "Creative Work in Music," and Chapter 2, "Instrumental Music," in Music by John Horton. This book is one of the series published under the Anglo-American Primary Education Project to provide descriptions of British informal primary education. It is useful for teachers in any grade, however. Horton himself taught elementary school after teaching secondary school. See also Doreen Hall, Orff-Schulwerk: Teacher's Manual (New York: Belwin Mills Publishing Corp., 1960); see also references to Orff-Schulwerk activities and materials in this framework: Part One, Chapter IV, for example. For extended discussion of movement education, read the chapters on Body Education. Orff workshops have been conducted at a number of California colleges, and there are national and state Orff associations.

[3] Drama/Theater Framework for California Public Schools (Sacramento: California State Department of Education, 1971), p. 61.

> First, a basic melody is played in a relatively slow, unadorned fashion, somewhat like a Western *cantus firmus*. Secondly, many layers of elaboration are constructed around this nuclear theme. Finally, a set of interpunctuating gongs is used to divide the melody into various temporal sections.[1]

Through *gamelan* music, students could be introduced to other Indonesian arts closely associated with music, such as puppet plays, court dances, and dance dramas.

Studying opera is an activity that brings together music, drama, literature and libretto, stage-setting, costuming, and lighting. There are many false stereotypes about opera that can sometimes prevent people from enjoying and understanding it; but opera is a spectacular musical and dramatic art that will appeal to young people if it is presented properly. Teachers themselves do not need to be experts on opera in order to begin teaching it. They should choose works having dramatic and lyrical music, an easily understood plot, fast-moving action, and many climactic scenes. Teachers will need to clarify the emotions, symbols, situations, and action carried by the music. They should discuss the story of the opera over several class periods, including reading from the libretto and possibly from the literature on which the libretto was based. They can consciously build suspense and interest in the dramatic development of plot and action, playing parts of the opera for illustration. After the work has been introduced, teacher and students should listen to a complete recording of it played over several class periods. Librettos and scores should be available to let interested students follow as best they can. (There should be an English translation of the libretto; foreign language students might try the original however.) No attempt should be made to analyze the form and style of the music. The object is to enable students to feel the emotional impact of the music and to understand the dramatic action. The culmination of the opera activity is, of course, going to the opera. This should be a big event, including refreshments afterwards if at all possible. Students should meet and talk with opera performers, discussing the problems of combining dramatic action and singing, for example. The way in which scenery is designed and set up and lighting is arranged are topics that can be discussed at the opera house or with members of the company invited to come to the school.

Another type of interdisciplinary activity is a rock music-lyrics-and-poetry session. A classroom should be equipped with stereo record-player, amplifier, and strobe light. Furniture should be removed; students should sit or lie on the floor. The group decides on a number of records to hear. Each record is played as many times as the group wants. The lyrics of some of the songs are discussed: what do they mean to individuals in the group, what personal and social issues do they raise? Members of the class, including the teacher, can read poetry that fits the moods and ideas of the sessions, and bring in poetry or other kinds of literature. Poems and other verbal expressions can be composed and recited during the sessions. Lyrics can be printed on butcher paper and thumb-tacked to the walls. New lyrics can be written to familiar music. Posters and other art work generated by the sessions should decorate the walls.

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[1] William P. Malm, *Music Cultures of the Pacific, the Near East, and Asia* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1967), pp. 25-26. A discography and bibliography appears on p. 35. See reference also to similarity of sound of Orff instruments and *gamelan* music in Horton, *Music*, p. 19.

[2] Read how one teacher introduced *Tosca* to 10th-grade students in "Relevance Starts with Human Involvement," by Harry E. Moses, *Music Educators Journal* (September, 1971).

The teacher should see that there is a paperback shelf in the room to house titles referred to in discussion or brought in by students. Reading-lists of stories, novels, and poems can evolve from the sessions. The teacher might also examine with students some of the devices that rock lyric writers use to reinforce the rhythm and beat of the music, how they use the sounds of words by themselves to convey feeling, or how they contrive unusual combinations of words. Discussion should always lead back to the music.[1]

Making and playing one's own instruments brings to the surface the natural link between music, craft, and science. Experimenting with ancient instruments adds the element of practical history. The arts of decorating come into play when students put designs on their own instruments and examine those of the past. Available materials determine the kinds of instruments that have evolved in different countries, and a class can limit itself to certain materials when making instruments. This activity can be part of a humanities or music class, or part of an elaborate interdisciplinary program in which students build under simulated conditions the tools and implements of past cultures.[2] Displays and pictures of old instruments can be assembled. Some communities have museums where such instruments are preserved, and grandparents might even have old versions of current instruments. Hearing the sounds of instruments from the past helps recreate music as it was actually played.[3]

As a result of the body education program throughout the humanities curriculum from kindergarten on, adolescents will have shed some of the inhibitions that social conditioning has imposed against expressing oneself through movement and dance. Close cooperation among music, body education, language arts, and drama teachers will help students develop interest and skills in movement and dance and show them how these activities have played an important part in every society and culture. These teachers can also make a significant contribution to the personal and social life of students in high school by helping to restore the custom of high school dances.

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[1] See "Pop/Rock Lyrics, Poetry, and Reading," by Nancy Larrick, Journal of Reading (December, 1971), pp. 184-190.

[2] For an easy guide see Muriel Mandell and Robert E. Wood, Make Your Own Musical Instruments (New York: Sterling Publishing Co., 1959).

[3] There is a useful section on ancient musical instruments in Beth Landis and Laura Hoggard, Exploring Music—The Junior Book (Teacher's Edition) (New York: Holt, Rinehart and Winston, 1968), pp. 201 ff. For cautions about using music textbooks with students, see Part Five, Chapter IV.

School dances have degenerated during the last two decades for many reasons: passing of the big-band era, rise of concert-oriented rock groups, and increase of drug use (including alcohol) among students in junior and senior high schools. Social dancing is still being taught in physical education classes, but the gym is used less and less as a ballroom. When dances do take place, there is often a curious listlessness to them. People stand around or sit on the floor. They are presumably intent on the music, but those who want to dance often feel self-conscious when they step out on the floor in front of the staring crowd. In addition, there are organizational and control problems; in many districts the problems of drinking, smoking, drugs, and fights severely limit the kind and number of dances that can be held. In spite of these problems, efforts should be made to revive and redirect the school dance; teachers, parents, and students should combine forces to do this. Perhaps more noon or after-school dances could be held, with only a few evening occasions. (Teachers should be paid extra for supervising after-school dances.) Some could be held for dancing only, and others for dancing and listening. There could be "limited subscription" dances, and dances organized for one or two grade levels. Students should have a good share of the responsibility for organizing and conducting dances. Teachers, parents, and students should make a concerted effort to dispel the notion that only couples should go to dances; they should promote the idea that dances are occasions for everyone to have fun, not arenas where cliques show their power.

A group of teachers and students can establish a fine arts seminar that runs for a semester, for a year, or even on a continuous basis. Members could enter, leave, and re-enter the seminar, except that participation would have to be for stated periods of time; e.g., three weeks, six weeks, etc. The group would survey works of specific composers, writers, or artists that might later be chosen for extended consideration. Over a period of time all the major arts should be included: music, painting, sculpture, drama, literature, ballet, architecture, film, etc. Works can be proposed from any time in history and from any culture. No criterion of selection or interrelating principle should be imposed on the group ahead of time. A work can be chosen for extended consideration only as a result of interest by the group. (Teachers would, of course, because of their wide knowledge of the arts, be expected to describe many kinds of works and to stimulate students' interest in them.)

The aim of the seminar is to enable students and teachers to engage themselves with a work of art in the manner that is appropriate to perceiving the work and enjoying it. This means that music would be listened to, painting and sculpture viewed,[1] and literature read. The group would discuss the works only to the extent that individual members are helped to reach a deeper understanding and enjoyment of them. This is not an occasion for taking students through musicology, art historiography, or literary exegesis. Knowledge from these fields will come into play, of course, as the group progresses in its contemplation, but the seminar is not a "research" project.

At some point after consideration of several works of art, teachers might direct students' attention to ways in which ideas recur in widely differing works of art and periods of history, or how the form and ideas of one work relate to other art works of the time and to social and political events. All attempts to find interrelationships should arise out of the consideration the group has given to the work and should be pursued only to the extent that students find meaning in them.

Music should be one of the major fields explored by a fine arts seminar. The arts of listening discussed in this framework and elsewhere would determine the way the work of music would be considered. It is conceivable that members of a seminar would neither read nor write about the music— just listen to it, and discuss it only as they felt moved to.

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[1] This does not mean, however, that overlong sessions with slides, in the manner of certain art history classes, should be resorted to. Field trips to local museums and private collections should provide some occasions for viewing art works.

CHAPTER V

DRAMA/THEATER, THE LANGUAGE ARTS, AND THE SOCIAL SCIENCES

This is a long chapter – though not as long as it could be, for it proceeds from the assurance that the humanities faculty will know Parts Four and Five as well as it knows Part Six, and so will not want or need to have earlier materials repeated. This chapter is also rather ambitious, for it brings together the dramatic arts, the language arts, and the social sciences in a single course of study sufficient for a full six semesters in the tenth, eleventh, and twelfth grades. A number of corollaries flow from these facts, and they should be clearly understood by a planning committee before it sets out to write a detailed curriculum.

The organization of the chapter has two principal consequences, which will be reassuring both to the teachers who prefer to stay with their own disciplines and to those who want to move out from their disciplinary bases to some kind of cooperative teaching in an interdisciplinary curriculum. A total program is offered under each of the three disciplinary headings in the chapter title. That is, people who are used to teaching drama or English or history or social studies (as these subject matters are likely to be called at the present time) will find recommendations directed to them and their departments.[1] They should note, however, that these disciplines, whatever their names, are already interdisciplinary. The enlarged concept indicated by the titles they are given in this framework simply makes their multi-disciplinary character more apparent. And it is this feature that accounts for the relative ease with which they can enter the more comprehensive networks of a humanities curriculum.

In the present chapter, theater is added to drama so as to complete the presentation of the dramatic arts and to offer theatrical activities that senior high school students are now mature enough to participate in. It is the kind of education recommended for Level III in the Drama/Theater Framework, with a strong emphasis on reading and writing plays, acting in them, and designing, directing, and managing theatrical productions for schoolwide and community audiences.[1]

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[1] See the Introduction to the framework for a statement about the importance of disciplines in interdisciplinary education.

As they have from the beginning, the language arts remain close to drama, and the reading of plays continues to be part of "literary" as well as of "dramatic" activities. The study of literature will increase in high school. It has been going on from the earliest years and has become the heart of the literacy program in the elementary grades; by junior high school, students are reading and writing in several genres.[2] Now they are presumed able to read at grade level or to be getting help that will improve their reading,[3] so the recommendations are intended to increase the amount of English and American literature in the curriculum, and to encourage reading of foreign literatures in translation. The students will be even more deeply involved in the writing workshops than before, according to the methods already described, and will continue to receive instruction in grammar, syntax, punctuation, and spelling as the need arises.

For its own sake, and in keeping with the historical studies incorporated in the social sciences curriculum, the history of the English language and its American dialects can be explored in side studies, and certainly will be taught as part of the ongoing study of literature. The descriptive term "language arts" thus includes all the subject matters and activities customarily found in high school English courses: nothing is lost. But much can be gained from expanding the context in which the arts of oral and written discourse— reading, writing, and conversing— are practiced. One gain (though it may take a while to make itself felt) will be an improved pedagogy, which will help teachers and students get the most out of the exceptionally rich resources of the English language and its literatures. This can be done in the six years of junior and senior high school if teachers are given the time and the incentive to cooperate in framing an orderly, substantial curriculum.

From the point of view of the social sciences, the six years taken together comprise a chronological progression varied with side-excursions. In junior high school it is proper to bring literature into the plan— not as a survey lockstepping down the centuries, but as part of the growth of cultures, and related to social contexts of greater and lesser extent. The social settings will not dictate the readings or the subjects for discussion in the workshops and other groups, nor do they fasten a survey form upon the study of literature (or of history). On the contrary, by avoiding undue reliance on huge anthologies, with the attendant anxieties of striving for comprehensive "coverage" of a regional or national literature, teachers are free to regard the social settings as magnified topics or as storehouses of events, ideas, and people. From these they can select points of concentration and exemplars characterizing a culture at a certain stage in its history,[1] choosing as many of these as they think a class can manage. Neither the social sciences nor the language arts will dominate the integrated curriculum, any more than the dramatic arts will; each is a distinct entity— or at least a "discipline" with a traditional name— when abstracted from the whole. That is, a "history" curriculum and an "English" curriculum can be derived from this chapter, and some faculties may choose to separate them— and drama/theater as well.

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[1] See the Drama/Theater Framework, p. 11, "Theater Resources," and the Level III activities.

[2] Teachers should look again at the recommendations in the drama/language arts chapters of Parts One, Two, Three, and Five above, and at James Moffett's work, to see how much reading and writing is suggested and how strong the emphasis on high-quality literature of all types has been.

[3] See Part Five, Chapter V, the recommendations on "remedial" instruction. See also Moffett, pp. 110-113, and the discussion below.

But what will they do with the leftovers? This is a serious question in education as a whole, not just humanities education. Some of its implications could be illustrated in a list of the subject matters or specialties subsumed under the three items in the chapter title. Such a list could never be definitive, for it is impossible to label every one of the activities that will be going on in drama/theater, language arts, and social sciences programs; so a list will not be printed here. But if teachers will consider how many elements have already been synthesized in traditional "subjects" like drama, English, and social studies, they may be more inclined to proceed farther with the process of making connections.

This process, it should be said, does not demand an immediate conversion to team-teaching or to any kind of forced arrangements between and among departments. A principle more fully discussed in Part Four, Chapter I, can be applied here: the intellectual association of teachers from different disciplines in seminars, study groups, and the Humanities Planning Committee must precede formal alliances, even when a faculty is moving deliberately toward these alliances. If a faculty is not yet ready for the synthesis attempted in this chapter, the framework still provides for the intellectual association without forcing the institutional one. No one should be ashamed of going a step at a time; no one should be afraid of taking a leap. The rate of progress will depend on circumstances. Even if teachers decide to work separately or on small teams within departments, won't it be a pleasure to think of one's colleagues down the hall who are proceeding along the same general lines?

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[1] See the discussion on "points of concentration" in Part Three, Chapter VI.

When teachers do find ways to bring their disciplines together, they may discover that they desire close cooperative teaching at some times and independent teaching at others; and every faculty knows that some very good teachers do better alone most of the time, while others can function well in a group for a whole term. But they will all gain strength in whatever they do, because they are following a general plan that the whole school participates in. Students are not the only people who suffer from the fragmentation of the curriculum and from a sense of aimlessness and incoherence; teachers do too, and they are not helped to overcome these natural human feelings by being presented with state-adopted or required texts or a set of pamphlets, which are supposed to act as a backbone for an otherwise invertebrate course, and then left to their own devices.

When planning and cooperation really take hold in a school, teachers will finally reach the point where they want to organize their schedules to fit their teaching— and not the other way around. Now they must deal with the weekly hour-budget, the arrangements of time necessary for putting the curriculum proposed here into effect. First, everyone should re-read Part Four, Chapter III, on scheduling. Then the planners should realize that the material in the present chapter can fill at least two hours and as many as four hours of the school day, depending on how much work in other disciplines is to be included. Or, looked at in perhaps a more efficient way, the time-budget for this effort requires from ten to twenty hours of a school week, subdivided further into blocks or units of time that will best fit the course patterns designed by a school.

The work in this chapter flows directly from the junior high school chapters on drama and the language arts and the social sciences; no break whatever in general methodology is intended. The junior high school programs can and should serve as the foundations of senior high school instruction in the same disciplines, and can be used well into the first year, especially for transfer students and those needing to catch up in their general education. The plan for the social sciences resumes where the junior high school chapter left off, at some point under the eighth heading— further specialization into eras, regions, kingdoms, etc. This will occur at about the ninth grade or a corresponding level, but the organizational pattern of a district is irrelevant to the six-year scheme, which can be divided into junior high school, intermediate, and senior high school years— or whatever the local preference may be. For demonstration purposes, one topic from the master list has been written out rather fully, so as to guide teachers in developing a complete curriculum: Studies in English history and literature of the seventeenth century, through the Glorious Revolution. Here, as elsewhere, the model is submitted as an example only; school planning committees will have to devise their own approaches to every region, period, literature, and national theater they may select. As they do, they should always cast their imaginations ahead to the last week of the final semester of the senior year. It is a common complaint of high school seniors and college freshmen, and of faculty members as well, that all too often the last year in high school can vary from rather empty to nearly dead. Privately, some teachers call it the "extra" or the "wasted" or, more euphemistically, the "review" year, which they try to fill with an assortment of elective courses, dry runs for college entrance examinations, extracurricular activities often requiring a great deal of curricular time, senior problems classes, busy-work projects, and the like. Serious students must seek out more substantial courses, if they exist, and do extra reading on their own— or put their minds to sleep while they wait out the last semester.

Teaching staffs, administrators, and parents may be sure that such will not be the case with the program suggested here. All three years will be full of absorbing work; the last should be a true culmination, where students can put everything they have learned to use, and exert all their energies to make their graduating year a memorable one for themselves and an example to the whole school.

Recommendations and Activities

With respect to education in the dramatic arts, the chief guides should continue to be the Drama/Theater Framework, the junior high school drama/language arts chapter in this framework, and Moffett— chapters 19 and 30 in a Student-Centered Language Arts Curriculum,[1] and Chapter Three in Teaching the Universe of Discourse. Besides providing well-thought-out programs for the secondary years, they show teachers how to bring new students or less well-trained students into the drama activities, so that they can become involved successfully in the work of the class.

It may truly be said of older adolescents that they need to learn through the physical expenditure of energy, through their muscles, as much as younger students do. They cannot, any more than junior high school students can, simply think their way, unaided, into writing drama or any other kind of literature, or observe their way into acting. Thinking and observing are important, but along with them, the students must do some acting and writing in their workshops almost every day, for an audience, over and over again. That is why it is essential in a drama program to get them on their feet as soon as possible, acting out the literature they read and write. As Moffett says, this is not easy to do with grown boys and girls in senior high school,[2] who may not have had any experience with improvising, or moving to music, or acting through puppets, or taking a part in dramatic readings, for example. They will usually be quite sensitive about their bodies and their appearance, shrinking from the least sign of ridicule, and sometimes unable to believe that they have earned a teacher's praise. Nonetheless, these students still have a chance to learn; so teachers must show them kindly and sympathetically how to use their bodies as actors, pantomimists, dancers, and athletes do— basically, for the pleasure of expressing themselves in an energetic, artful, and disciplined manner with their entire beings. Students must be assured that they do not have to be theater arts majors or outstanding actors to achieve this satisfaction from drama work; it will come to those who participate regularly in activities that encourage success.

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[1] See especially pp. 45-66, 265-269, 277-279, 291-293, and 449-500. In addition, Moffett recommends "a recent, compact, practical book on dramatic work in secondary school": J. D. Clegg, Teaching Drama (London: Univ. of London Press, 1965).

[2] Moffett, pp. 477-479.

The workshop method provides this kind of favorable setting; it is the best practical device at a teacher's command for accomplishing the ends of the drama program recommended here. If the workshop method has been operating in junior high school, it should be continued; if not, it should be inaugurated at once. A workshop is defined by Moffett as

> . . . a group of apprentices under the guidance of a master, who are learning to do something by alternating between being producer and being receiver. All are participants; there are no detached outsiders. Members react to other members' productions and work out common problems together. . . . A workshop might consist of one group at a time acting before the class. Or it might consist of two or three groups, acting simultaneously, whose members are alternately performing and watching. . . . The teacher roves among the groups, feeding back and suggesting alternatives that might be tried.[1]

Whatever the students' skill or state of readiness, this flexible method can keep pace with the requirements of a heterogeneous class. After the warm-up activities, in which everyone engages in a typical school day, workshops can be organized (to name but a few examples) for the orientation and retraining just mentioned, script-writing, practice in acting from scripts, oral readings of dramatic literature, or discussions among experienced students who are designing a full-scale school production. As the students mature, the weekly drama period and the daily workshops become the scene of increasingly sophisticated activities, such as the advanced recommendations in the Drama/Theater Framework, the dramatic "inventions" in Moffett's chapter 30, or perhaps even a project suggested by students who are participating in little theater or other theatrical groups in the community.

The beauty of the small-group method for learners of all ages is its adaptability. Classroom teachers can learn from drama specialists how to manage the workshops so as to take care of many kinds of students. Drama education, as this framework regards it, is meant for everyone in a humanities classroom, and its range is extremely broad—so broad, in fact, that a kindergarten child or a stage professional might occasionally find a suitable place somewhere in the high school program. As the drama/language arts chapters in Parts One, Two, Three, and Five should have made clear, activities once considered exclusively "dramatic," or reserved for a rather small number of students, ought to be common occurrences in several kinds of everyday classrooms. Miming, for example, is not solely a drama-period exercise; it runs the gamut of human expression, wherever movement can be used as another language. Improvisation, on which Moffett and the Drama/Theater Framework rightly place great emphasis,[1] can grow out of almost any conceivable setting or situation and can lead to imaginative work in several disciplines—writing, expressive speaking and reading, music, body education, psychology, and advanced acting, for instance. "Minimal situations" are provocative devices to get students going at their own level of proficiency whether "within the safety of small unwitnessed groups" or in a "full-class workshop."[2] The writing of dialogues can also be made the center of a variety of activities, from the beginning composition of short scenes and lifelike conversations to advanced writing of entire scenarios and plays. Acting out the script will be another beneficial result of the writing; music and dance may also be woven in for a class program of extended dialogues, short scenes, or one-act plays. The allied arts should not be called upon only for large or "important" productions. Any room with a record player and music students can produce music; any school with body education teachers can train dancers; almost any classroom or auditorium can become an acting space.

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[1] Moffett, pp. 284-285.

Dialogue writing is an absorbing occupation in itself and a good exercise for improving skill in composition: it causes students to tune their ears to the rhythms of speech; to sharpen their perceptions of the ways in which people express themselves; to create plausible characters and settings; to put action into their compositions; and to take seriously the requirements of writing for an audience, which in the pedagogy recommended here is a group of fellow students or the entire class, not just the teacher. This type of writing can be enlarged and extended as the students' competence increases, to the point where they are composing in, or on the edge of, several genres before they may know the technical names for them. Stage direction grows into description; an acted sequence becomes a narration by a first-person speaker or a third-person author; natural-sounding dialogue prepares the way for natural-sounding speech in a lyric, a short story, a play, or a novella; ideas engendered in a dialogue-debate can be expatiated upon in an essay.

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[1] In addition to citations in the junior high school chapter, see Moffett, pp. 477-478. Note also Moffett's recommendation of Viola Spolin's Improvisation for the Theater as a "sourcebook of ideas." This excellent work has been reissued (1974) in a 7th edition by Northwestern Univ. Press, Evanston, Ill.

[2] Moffett, p. 478.

After a semester of this kind of experience in composing for several voices, students are amazed to see how much they have to say and how authentically they can say it. One reason for their success is that they usually start from reality, where their own knowledge of life can help them. They may do no more at first than reproduce or extend an overheard conversation, a family discussion, a street fight, or an exchange between friends. But as they read more plays, act in classroom dramas, hear the dialogues of other students in the workshop, and learn how to judge their own writing with some assurance, they grow more venturesome: technical skill and the creative imagination can unite, as they do in the work of professionals, to produce a piece of writing that deserves praise on its own level. By the end of the first year, most students should have advanced to the writing of one-act plays; a few may still need more practice with dialogues and monologues; some experienced, talented students will be reading very widely in all kinds of literature, writing longer plays in prose, and even trying their hands at poetic drama. Moffett's section on "Treating Certain Literature as Scripts" (pp. 478-479) suggests how a heterogeneous high school class can "treat any piece of literature as a potential script for acting, whether the piece is called a play, poem, or short story." They can go on to dramatize longer poems (an activity that builds skill in interpretation) and thus improve their understanding of the poetry while they prepare their parts for class performance.

During the junior and senior years, students should be reading several whole plays— both tragedies and comedies— every semester, and these should be of good quality, whatever their period. Most young people simply do not get enough of this kind of literature, so they arrive in college unable to deal competently with lengthy plays, and inexperienced in viewing and listening to theatrical performances. In adult life, these students may never become patrons of the legitimate theater, because they are not at ease with live drama. Teachers can reverse such tendencies by selecting a wide variety of plays for oral reading in the drama/language arts workshops and discussion groups. Pleasure, understanding, and appreciation of many types of drama should be the primary goals, not elaborate exercises in criticism. In the section entitled "Procedures for Plays," Moffett presents a sequence he has used in an eleventh-grade class; with modifications, it could serve for public schools. Side studies of plays and playwrights of several eras might be added to the curriculum and correlated in some instances with advanced theater work. One example of such a study is presented below in the seventeenth-century history and literature topic.

When drama comes to be treated as a separate discipline, it is properly called "theater," because the primary emphasis is shifted from the classroom to the stage. A theater program, to be successful over the years, must be based on the dramatic activities described above and elsewhere in the framework.

Classroom and stage support each other. But the students are old enough now to perform in public, a move for which their classroom experience will have prepared them; and some will be so capable and so eager to get into all the processes of theater that the staff will want to give them advanced training. This is a desirable goal of drama/theater education.

A successful theater program in high school depends on a well-trained staff, with specialists in the many aspects of theater. These specialists should develop an exemplary program to serve as the model referred to in the Drama/Theater Framework.[1] Such a curriculum would include courses in beginning, intermediate, and advanced drama; stagecraft, including design and management; and play production. Students should also have a chance to work in reader's theater, children's theater, and improvisational or street theater, depending on the needs and interests of the students and the community.[2] In both of the publications cited below, the tendency is to make the beginning classes general in nature, so as to appeal to the interests of the greatest number of students; the more advanced classes would serve as the training ground for performing groups who would then provide the exemplary models for the rest. Although this scheme has some merit, it tends to separate the students in the theater classes from the groups that participate only in the drama activities discussed above. Yet in order to promote excellence, it is necessary for teachers to work closely with particularly talented students. Many of them are dedicated to their art and are looking toward careers in the theater. This potential difficulty can be avoided— or solved if it exists— by integrating the drama/theater program with the humanities curriculum in the manner proposed throughout this framework, with the clear understanding that advanced classes will be offered in this discipline as in every other.

In broadening the appeal of theater to a heterogeneous student body, especially in large cities, the drama/theater specialists must be well informed about the work of so-called ethnic playwrights, actors, producers,[3] and other theater professionals, and should introduce numerous examples of their plays to all students. The same should be done for street, environmental, and bilingual theater. Whenever it is possible to get tickets free or at student rates for local performances, or to have students usher at or otherwise participate in them, the teachers should organize the efforts. No one should graduate from high school without having attended at least one play in a commercial theater and having had the opportunity soon afterward to discuss the performance in class.

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[1] See pp. 9-13 and the Level III "Strategies" throughout the Framework.

[2] Charlotte Motter offers an interesting approach for developing a theater arts program in a suburban setting. See her Theater in High School (New York: Prentice-Hall, 1970). A more open method of establishing a drama curriculum is presented in the Course Guide, Secondary School Theater Conference, AETA, revised 1968.

[3] In this framework, the words playwright, actor, and producer (and others of like construction) include both genders— women and men who write, act in, and produce plays.

As another means of extending drama/ theater education to the school at large, the specialists and the department (if there is one) should offer experimental work in film, closed-circuit television, and training cassettes, which is sometimes carried on now by teachers in such diverse fields as driver training, art, and English. While no one should be prohibited from developing a special interest in any subject, it seems reasonable that the drama/theater staff should include teachers trained in the use of several media and able to coordinate their efforts with those of their colleagues on the humanities faculty. The arts of communication are among those that can cross disciplinary lines rather easily—that is, if the teachers themselves are communicating.

The workshop method as applied to theatrical productions would include a wide range of activities supervised by the teachers: acting out original experimental plays, producing training films, participating in groups concerned with advanced technical and acting skills, and joining experts in the community on evenings and weekends for special productions, seminars, theater visits, and the like. This latter effort would greatly increase community interest in and respect for the drama/theater program. The generations should mix in all these efforts, as they do in the *dramatis personae* of many plays.

Finally, an active theater arts program would not be focused exclusively on several "major" productions a year, but would involve members of the entire student body in many different kinds of dramatic performances, including the "chamber theater" that Moffett discusses (pp. 490-492), one-act-play festivals by student writers and by professionals, "lunch-bag" or noontime theater, festivals centering on the work of a major playwright, dance-mime programs, and multimedia concerts. All members of the humanities faculty should join in appropriate ways to ensure the success of these productions, so that senior high schools will come to be more and more like centers for the performing arts (or like kindergartens), where the school buildings and grounds are acting spaces, and the students a resident company of players.

Several features of the language arts curriculum that has been outlined in this framework would fit well into such an environment. Dramatic reading in many genres by teachers and students, combined recitals of poetry and music, writing and staging plays of various lengths, discussing dittoed compositions in the class workshops, publishing them in the campus newspaper, speaking for a candidate in a school election— all these are performances, all are familiar features of good teaching in the English language and its literature,[1] and all are to a greater or lesser extent interdisciplinary in character or capable of entering into associations with other disciplines. They are as important in senior high school as in every other division of the schools, so the language arts staff must continue the alliance between drama and the language arts. Properly interpreted and maintained, it will improve instruction in both disciplines and greatly extend the province of language and literature in the humanities curriculum. A corollary of the preceding recommendation is that the English department and the humanities faculty should study the drama/language arts chapters from kindergarten on, and should know the junior high chapter every bit as well as they know this one. The literacy program must be a continuous whole, extending through the secondary years for students who still need help with reading and writing.

When young children do not become really literate, or when they fall behind or simply stop reading and writing for all practical purposes, and so enter junior and even senior high school unable to find much pleasure in or use for these skills, they and their new teachers face a real problem. It must be solved somewhere along the line, and senior high school is not too late. Our society simply cannot go on graduating students who, to their deep embarrassment and shame and to their grave disadvantage in the job market, cannot function as literate adults.[2] Therefore, when students stop reading or writing, they must somehow be started up again.

The best place to renew their interest is a regular language arts classroom where the teacher cares enough to reach out to every student and has the time and resources to respond to individual needs. Except in the case of severely impaired readers, who may be placed in special programs, the regular staff should do the teaching; remedial English must be closely tied to the other concerns of the department. It should not become rarefied and remote, or be taken over completely by a corps of specialists in reading laboratories. Specialists may be called in as consultants, but experienced teachers of the language arts can learn to do all that any student body may generally require. They can take courses, observe successful techniques in action, read some of the literature on remediation, and discuss their findings with their colleagues. Then they can set up departmental guidelines and help establish a policy for the whole school. The study group might begin by reading the article at the head of the list below, which reviews some important research to 1972; look once again at Moffett's advice on pages 109-112; and then proceed to the longer works:

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[1] Teachers should review the English Language Framework for further discussion and guidance.

[2] See the report on the four-year testing program conducted by the Department of Health, Education, and Welfare, in which it is said that "4.8 percent of the youths tested were illiterate. Projected nationwide, that would mean about 1 million children aged 12 to 17 cannot read at a fourth-grade level. . . . The study sampled a total of 6,768 youths between 1966 and 1970. Dr. Holloway, director of HEW's Right to Read program, did not challenge the validity of the study. 'It's an alarming figure, but even more alarming when you're talking about people in school. . . .'" Reported in the Los Angeles Times, May 5, 1974, Part I, p. 6.

1. Howard M. Evans, "Remedial Reading in Secondary Schools—Still a Matter of Faith," Journal of Reading (November 1972), pp. 111-114.
2. Douglas Barnes et al., Language, the Learner, and the School (New York: Penguin Books, 1971; revised edition, Santa Fe, N.M.: William Grannon Co., n.d.).
3. Daniel N. Feder and Elton B. McNeil, Hooked on Books: Program and Proof (New York: Berkeley Publishing Corp., 1968).
4. Herbert Kohl, Reading, How To: A People's Guide to Alternative Methods of Learning (New York: E. P. Dutton, 1973).
5. David H. Russell and Robert B. Ruddell, Dynamics of Reading (Lexington, Maryland: Xerox College Publishing, 1970).

Much can be done in the daily work of the regular classes. Maintaining the mix in small groups, while getting to know students individually as early in the term as possible, are the bases of regular and remedial instruction. Low-ability students can make individual contracts with their teachers but still cooperate on many projects with other students, and they can participate in general discussions. For example, a teacher who brings visual art and library work into a language arts class might ask low-ability readers to look up a painter—say Mary Cassatt—and learn something about her from illustrated books. The students would then bring some of the books back to class, show three or four examples of Cassatt's work on a projector, and help to conduct the ensuing discussion, with profit to themselves and their classmates.

However, in situations where lower-ability readers need separate classwork in reading, a school can choose from plans that take the pressure off these students but still give them steady practice in reading and writing. For example, a school with a predominantly college-prep student body might have to create A and B groups because some students have to receive special help, but this form of "tracking" would be confined to language arts courses, thus preventing the imposition of a completely tracked curriculum on an entire school. There would be very easy transfer in both directions between the A and B groups, according to individual need and accomplishment, and the students would study the same books. The B group would read fewer pages and do more oral work than the A group, and they might get some tutorial help, but they would not be relegated to learning from workbooks and would not be removed from the general curriculum.

If such a school should discover that some students require even more attention in a Directed Reading class, they must be allowed to enroll in it by choice or by referral of a teacher they know and trust, but not on the basis of a test score. Consent is everything in such a class; the students must recognize their need for it and really believe that it will help them to improve. Then films, tapes, machines, and gifted-student tutors may be used as the teacher prescribes to reach the goals set for each student. In a well-conducted Directed Reading class, the basic instructional material is literature, as it is in any language arts course. The students cannot read Reading; they must have books, periodicals, and newspapers of good quality, whatever their level, dealing with subjects that appeal to adolescents.

Another type of high school, with a predominantly non-college-prep student body, might have to test all incoming students and set up a group of Basic English courses to satisfy the requirements of those who cannot stand the pressures of the regular curriculum. Many of these students will have been in such classes for years and will expect a great deal of individual contracting and one-to-one tutoring in the high school language arts program. Transfer in and out would of course be possible; students should not be frozen into any one pattern.

In this school, juniors and seniors who do not plan to go on to college, or who have a hard time keeping up with the regular work, can enroll in Communications and Mass Media courses based on films, which capture attention and start the students talking. Then they move more confidently into reading and writing. Small-group discussion about a motion picture or a TV program would be directed toward its organization and style of presentation. This will lead the class into reading the story on which the work was based and to more discussion, with short written reports following. When the pressure on writing is kept low and there is no formal grading, these students will write more spontaneously and honestly than many others who are better readers—and often more to the point, because they have learned to be expressive and to respond to specific features of the works they discuss. Students reading at sixth-to-ninth-grade levels can do well in this kind of course; they are not all slow-minded by any means, just not as efficient as others in taking conventional reading and writing classes. Severely impaired readers in any school must be enrolled in other kinds of programs, with reading specialists to assist the regular staff.

In a humanities curriculum, there are many ways in which readers and writers of low to high ability can collaborate in the same classroom. For one thing, they will have talents in the sciences, mechanics, and other arts that may help to equalize performance in interdisciplinary projects. For another, there are many kinds and levels of work to do in mixed classes; not all of them require high-level literacy or exceptional gifts for thought and expression in every activity. In addition, flexible scheduling, variation in group size, opportunities for individual instruction, and extension of a subject matter into allied fields, which are essential for multi-disciplinary teaching, are devices that allow teachers to observe the range of their students' performance in a variety of circumstances. When a student appears to be falling behind or having other difficulties, a teacher will see the trouble at once and offer help. Prevention is worth much more than remediation in literacy instruction, and it should begin early in every division of the schools. Eventually a coordinated K-12 policy will have to be worked out; at the present time teachers will have to do the best they can with the students who come to them.

Junior and senior high school teachers should collaborate in a study seminar and discuss the possibilities of a six-year drama/language arts curriculum. They should review the three-year section already completed in Part Five and go on from there to outline the last half, the senior high school sequence. The junior high school members of the group can function at first as consultants and advisors, basing their contributions on their study of Part Five and their classroom experience. Then they can write together the final version of the curriculum and the courses of study composing it. If the seminar writing-groups want to go one step farther, they can coordinate chapters V and VI in Part Five. The combination would make a complete six-year humanities program in drama/theater, the language arts, and the social sciences. After they have chosen one of these alternatives, the study seminar should be disbanded and the senior high school teachers should form their own inservice training seminar. They would continue to develop a pedagogy suited to the curriculum; observe, discuss, and learn from the classroom activities of the cooperating teachers; and evaluate the content and conduct of the curriculum so as to keep it in good order.[1]

The curriculum they produce should have a reasoned unity, be serviceable to the entire student body, and be so organized as to guarantee a literary education in the broadest meaning of the term to every student desiring it. A reasoned unity, or coherence, in the curriculum is as important for the language arts as for the social sciences.[2] Unless the language arts are kept connected and made to supplement one another, classroom teaching runs the risk of breaking apart into sections of unrelated coursework called "language," "composition," "literature," "criticism," and so on. In most high schools these will then be subdivided once more into "units." Confronted with such fragments, which are often mirrored in the chopped-up selections in the literature anthologies and the aimless repetitions in grammar and rhetoric handbooks,[1] students may be pardoned for thinking that the study of English (as they know it) is formless—or, if having form, disjointed. Many of them understandably go on to conclude that its contents are likewise dull, trivial, scattered, and of little help in the daily affairs of life. In brief, the curriculum is no longer serviceable to them.

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[1] See Part Eight, the section on inservice training.

[2] See the introduction to the junior high school social sciences chapter, and Moffett, Chapter 31, "Summary."

Such opinions are not expressed only by the remedial students or the drop-outs who gave up paying serious attention to school-English long ago because it did not make sense to them. They are voiced also by many average and above-average students and recent graduates who have taken three or four disconnected semesters of English courses in junior and senior high school and failed to gain from them the benefits that a literary education can confer on able and potentially able readers, writers, and speakers. These two categories comprise the majority of students in California secondary schools. They are as well qualified as any other generation of young Americans to be educated in the manner recommended in these pages and desired by the many good teachers who have specialized in the language arts. The curriculum must be made serviceable to these students and to those less able to keep up with regular instruction.

"A literary education" is a term once used proudly by teachers of English in high schools and colleges to designate the outcome of studies which have been at the heart of the humanities for centuries and which, when well taught and diligently pursued, lead to competence in all the arts of language. Every person's life and career, and every citizen's participation in government, depend to some degree on using these arts well. The term itself and the pride in using it should be revived, and the concept should be well understood in relation to language arts instruction in the public schools.

The foundations of a literary education can be acquired by every child who learns to read and has daily opportunities to talk about the reading to a responsive audience. Reading and writing and talking and listening are the root and substance of this education in secondary schools too; high school students should do more and more of them every year. They will undertake a remarkable amount of reading in and out of class if their teachers respect all kinds of literature, fiction and non-fiction, and make it interesting to study. However, parents, administrators, and employers—and many people who advocate what they call a "practical" education above all else, and no "frills"—will disparage literary studies and define them very narrowly. They may have forgotten the value of a broad education in reading and writing, or never been made aware of it; but whatever the case, teachers should be prepared to remind them of some truths connected with the history of the United States.

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[1] Teachers should look again at James J. Lynch and Bertram Evans, High School English Textbooks (Boston: Little, Brown and Co., 1963), "Introduction and Summation," and "Recommendations," to compare the authors' findings with present conditions in California high schools.

This republic was founded by men of various antecedents who had just such an education, and who wrote and spoke with skill and style. Some were introduced to it by tutors or in the common schools and private academies of the time; some in their parents' libraries or their mothers' kitchens; some by the example of clerics, orators, and other public figures; some by reading on their own. They continued to educate themselves over the years and applied their learning to every part of the business of life, from farming to the presidency, as Abraham Lincoln would do in the following century.[1] And though girls and women were not granted the access to this education that most men enjoyed, the history of public and private accomplishment in this country demonstrates that they have always had the ability to make as good use of it as boys and men.

This tradition in American education should be brought back to life, with suitable modifications to fit the present time and the needs of a greatly expanded society; and all who care about literacy and the language arts should make known to their schools and their communities the benefits that a literary education offers to everyone who can speak and read and write competently. Among them are the following:

- Accuracy and ease in the use of the spoken and written language
- The ability to read thoughtfully and with penetration
- Evidence in conversation and writing of acquaintance with a wide range of literature
- The ability to listen perceptively
- An enlivened imagination, capable of extending a person's responses to experience
- A mind well-stocked with learning— a foundation for comparisons, extrapolations, and inventions
- A trained capacity to reflect upon learning and experience, and to communicate one's thoughts and feelings to other people

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[1] The career of Frederick Douglass— from slavery to the orator's rostrum— is even more remarkable, and should be known to every American as another example of self-education and lifelong reading.

- Practice in comparing many kinds of written and spoken discourse, and the ability to make disinterested judgments about them

- The power to reserve judgment about written or spoken discourse that one does not understand, has reason to doubt, or has had no prior experience in judging

- The training to find means of arriving at sound judgments or to be comfortable with suspended judgments and reasonable doubts

- A heightened sensibility to the expressive qualities of literature

- The ability to philosophize about one's reading, to expatiate on ideas, and to relate literature to the conduct of life

- Sufficient knowledge of the English language and its American dialects to appreciate the many ways in which they can be used effectively to express ideas and emotions

- A lifelong pleasure in reading, listening, conversing, and writing

Teachers who have learned to appreciate the advantages of a literary education in their own lives will be able to translate them into the aims and purposes of instruction in the language arts. Unless the seminar members find guides they consider more appropriate for their purposes, it is recommended that classes be organized and conducted in the manner described in the junior high school chapter and in Moffett, Parts Three and Four. Nothing illustrates better than a writing workshop the good relations that can exist among teachers and students, and nothing is harder to describe to readers who have not experienced such relations. The attempt must be made, however, to persuade language arts departments of the practical utility of this type of small-group instruction for teachers and students alike, and to speak with conviction about the psychological benefits that also follow from teaching students to write in a workshop.

A variant of the workshop method will be described in some detail below. Employed with tact and skill, it will help to restore the battered confidence of students who say they "can't write," and will challenge the abilities of gifted writers. The procedures will be learned quickly by those who have had experience with discussion groups and workshops; others will pick them up by the second session. This "ditto-publication" method (to give it a name) is strongly recommended for all students in the usual heterogeneous classes and for advanced composition courses as well. It adjusts immediately to the requirements of the learners and provides continuous cross-teaching by and for the participants.[1] The fundamental rule of this workshop is the same as for any other: everyone takes turns in producing and receiving. The rule will come to be respected by all the students, primarily because it makes the class truly sociable and therefore interesting, mutually supporting, satisfying, and non-threatening—an environment that helps people to do their best. Here is the methodology:

- On the first day of the term, teachers conducting "ditto-publication" workshops should pass out a dittoed syllabus to their classes, read it aloud, explain its principal features, and patiently answer questions and allay suspicions. (It is hard for some students to believe at first that they and their work will be treated as promised in the syllabus, or to accept the disciplined freedom on which the method depends.) The handout should contain a clear description of workshop procedures, constitution of the groups, arrangements for printing and submitting papers, options for rewriting, provisions for teaching the mechanics of composition, grading policies, and the like. Two pages will be enough if the handout is forthright and to the point.

- During the first week or two (depending on the past experience of the class), the students will meet as usual in their drama, reading, and discussion groups, in which they will be getting started on any written work that may be required.[2] They will also be finding ideas for longer writings in these groups; topics should always grow out of their reading, talking, acting, and other activities.

- Students should be allowed to choose their own subjects for writing. This rule, which will worry some teachers and some students at first, is not as spongy as it may appear. Teachers and classmates can be asked for help in deciding on a subject or a mode of writing; experiments should be encouraged. Some students may flounder for a while, having been allowed to become lazy or dependent in other classes; others may think that they are at liberty to do any old sloppy work in this "free" atmosphere. But what they may have forgotten or not yet learned to judge is the effect of a large audience on writers and their writing. These students are not engaged in

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[1] See also Ken Macrorie, Uptaught (New York: Hayden Book Co., 1970) and Macrorie's article, "To Be Read," in Teaching High School Composition, ed. Gary Tate and P. J. Corbett (New York: Oxford Univ. Press, 1973), pp. 96-105.

[2] For example, see Moffett, "Review and Preview," pp. 265-274, and pp. 383-386.

"closet dramas"; e.g., writing for the eyes of the teacher alone, the audience of one for a play not meant to be performed. They write for a known public— teachers and classmates— and their writing is discussed in the open without threat of instant penalty for "failure." Perhaps more than any other single feature, this one very soon teaches students to find topics of genuine interest about which they have genuine thoughts and feelings, because their classmates will not put up with dullness or dishonesty.

. Every piece of writing is typed or printed on a ditto master, dittoed, and distributed to the entire class; a copy is kept in a folder until the end of the term. Everyone is a published writer; everyone knows what everyone else has written; everyone talks about specific writings; everyone is supposed (not merely permitted) to ask questions and receive advice about his or her writing. This rule requires that the school provide the language arts staff with ditto masters to be handed out by the teachers, and with at least one ditto machine in good working order for the exclusive use of student writers. (The hand-crank variety is entirely satisfactory if used carefully.) This piece of machinery is as essential to the writing workshops as equipment for sports, science, and the industrial and household arts is to those classes; and the departmental planning committees should insist upon it. For far too long, English classes (and some in the social sciences as well) have been funded on the assumption that a teacher and a book are all the equipment needed to carry on daily instruction— with occasional variety to be provided by A-V aids, if they arrive on time and in repair.

. By the end of the second week, the students should be ready to bring their first dittos to class. These may be anywhere from a single paragraph to a page or two in length. Teachers and students will gradually arrive at appropriate lengths for various occasions, according to individual circumstances. The production of only one type of "standard" essay should not be the aim of this workshop; and vagued-up, wordy papers whose only virtue is length will never satisfy the class audience. Five or six students may volunteer to get the process going, or the teacher may ask everyone to submit a paper on the same day; this may depend on arrangements for dittoing. (Commercial printers will run off prepared masters for a few cents a page, if students can afford the expense. But they should be able to get them done at school.) There may be one or two students, new to small-group activities, who cannot bear the thought of publishing their compositions. They should be allowed to submit anonymous papers, giving their names only to the teacher. Pretty soon these students will learn to trust the system and will put their names on their papers like everyone else. Distribution will take about ten minutes. The teacher receives the first copy of every paper, enters a check in the roll book, and puts the number of the paper at the top of the first page. The compositions should be kept in groups by numbers, so that comparisons between earlier and later work can be made easily in class and in conferences.

. The class now divides itself into groups of six or seven students and pulls chairs around to make discussion centers. Students may sit where they please at first, but should do some circulating at subsequent meetings. The teacher should make sure that every group contains about the same number of writers if students have submitted papers in succession and not all on the first day of a new set. While the teacher is checking off papers, etc., a student in every group begins to read his or her paper aloud, the others following along on their copies and making notes for the discussion to come. Reading aloud in a moderate tone of voice will not disturb the other groups: the participants are concentrating, so they screen out extraneous sounds. The vocal reading is necessary because the art of rhetoric concerns the ear as well as the eye, and comprehension is aided when the senses collaborate in the reception of a work. Reading aloud is also a great help to a writer. Often, after really hearing a piece for the first time, the writer will begin the discussion by pointing out features unnoticed during the silent composition of the paper. This is one of the best kinds of self-criticism, for it helps students to judge their work when they must perform alone.

. The teacher now goes to a group and listens to the developing discussion of the paper just read. Intervention should be kept to a minimum, just enough to get the talk started, ask a question, or (later on) point out some passages or minor features that may have been overlooked. Students will gradually take on more and more of the critical tasks. If a teacher has regular aides, or can arrange for teaching assistants on ditto days, one adult can remain with a given group for the whole time; otherwise the teacher will circulate, sitting with two to four groups per session. Students like to be able to appeal to authority and be given responsive answers; they may call across the room to the teacher when a group needs instant information; but they do not like a Grand Inquisitor or a leader who imposes an undeviating line of analysis on every composition.

- The sessions should last at least one hour and preferably two; flexible scheduling allows adjustment. When the students get going, they want more time than the usual 50-minute hour, and will see that two weekly sessions of two hours each are worth more than four or five single-hour discussions, which waste time in opening and closing. At any rate, ditto days are scheduled until a given set of papers is finished. It is "finished" when students say they are satisfied with the commentary on their work and are ready to think about writing another set. In regular language arts classes, the students will continue with their activities in the usual groups, finding time outside class to do any revisions suggested by the writing workshop. In advanced composition classes or special writing groups, the papers can be spaced about two weeks apart. This will allow some extra time for considering special problems in rhetoric, grammar, syntax, and so on, or to discuss occasionally an article or short book about writing. At least by midterm, and if possible once again, the teacher should hold a private conference with every student and say how he or she is doing. Papers in the folder can be referred to in order to show reasons for the teacher's judgments. No grade should be entered in the roll book, only a check for the conference. The teacher should of course be available throughout the term to any student during regular conference or office hours.

- Essentially, every group functions as an editorial board, and the teacher should remind the class from time to time of the questions that must guide their commentary: What are the strengths of the paper? Where does it need improvement? If the writer decides to rewrite it for inclusion in the final folder, what would we advise to make it better? If teachers see that the groups stay fluid and that everyone eventually sits in with everyone else, the students will receive a great deal of intelligent criticism based on specific performances. Pretty soon they will have several papers for comparison, and another dimension will be added to the appraisal of each piece of work. Every composition may be entirely reconceived and rewritten, or partially revised, and then redistributed for commentary, until the author is satisfied. Every thorough resubmitted revision should count as a new paper and be checked off in the roll book, for the writer has learned from the effort. In fact, a series of two or three such revisions may do a student more good than the same number of "original" papers. Slower or less experienced writers must be given time to develop at their own speed. The faster, more competent writers will not be bored; they can do longer papers if they like, or try out new modes and styles of writing. Outsiders cannot always predict how students will learn from one another. The sight of less able writers struggling for expression can arouse sympathy and admiration in gifted students and lead to especially helpful comment or even to tutoring sessions. The sight of the variety of production that this method encourages can show timid or unimaginative students the way to greater versatility or daring.

. Ordinarily, the mechanics of writing, from spelling and punctuating to paragraphing, are handled as they arise in the group sessions or in individual conferences with the instructor. A teacher may go to the board with some items that the whole class should attend to, or may occasionally deliver a brief lecture on a topic of special concern; but the workshops should focus on teaching how to write, not on teaching about an abstraction called composition or rhetoric. Continuous practice in producing introductions, transitions, parallel constructions, sentence variations, satisfying conclusions, and the like is far more valuable than canned lectures about these subjects. Such things as workbook exercises, "grammar days," surveys of the history of rhetoric, spelling tests, a chapter-a-week from a handbook (with a true-false test as a reward), examining lists of sentences for "errors" (almost never for excellence), and similar discouragements should be abandoned.[1] They do not occur in good studio instruction in any other art: why should they become what is meant by "English" to most students? If intensive remedial work is necessary for some students, then it should be carried out in the manner recommended by Moffett and this framework. One very satisfying outcome of a well-conducted workshop is the improvement in mechanics that occurs in most students' compositions. Publication produces awareness of the printed word, hence attention to proofreading and a courteous regard for one's readers; group discussion elicits good-natured counsel and on-the-spot corrections from classmates and teachers. Both sources of advice will be heeded.

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[1] For a well-balanced discussion about "the language habits of students who come from a wide variety of social, economic, and cultural backgrounds," see "Students' Right to Their Own Language," a proposed position statement by the Conference on College Composition and Communication (Spring, 1974) and the bibliographical pamphlet accompanying it. Inquiries should be directed to the National Conference of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801. See also Moffett, pp. 280-281, "Grammatical Usage of the Standard Dialect," and Bradford Arthur, Teaching English to Speakers of English (New York: Harcourt Brace Jovanovich, 1973), chapters 5, 6, and 8.

- Poetry and prose are usually handled in separate workshops, so as to concentrate instruction in a single mode.[1] Both fiction and non-fiction can be accommodated in a prose workshop, and students will try their hands at both if allowed to do so. Moffett is a particularly good source of suggestions in this regard; the high school chapters of his book are loaded with ideas for writing, and classes following his lead will have practice in every type. High school composition courses and writing groups should not concentrate solely on essays and research papers, nor should they foster belief in a dichotomy between "creative" and "expository" writing. The methods recommended here will serve for any kind whatever. Ideas for documented papers, for example, can be developed in the reading and discussion groups, printed up for a workshop, and revised before submission. This process will almost guarantee freedom from the plagiarism, padding, and suffocating dullness that characterize most "term papers." All writing requires imagination, knowledge, feeling, thought, and skill; no type is intrinsically "better" than another; students need to be educated in all the processes of writing and to receive informed criticism of their productions. This is the evaluation that the students respect most and come to enjoy and rely on. In the short run as well as the long, it is superior to any formal system of grading.

- Evaluation by letter grades is still required in most schools, however, and must be performed justly, with due regard for the merits of individual students. Again, the workshop and ditto-publication function well: they provide plenty of concrete evidence on which to base a fair judgment. This evidence should be submitted a week before the end of the term in a folder containing the three papers considered best by the writer (whether revised or entirely rewritten is up to the student) plus a dittoed final paper not yet reviewed by the teacher or the class. The last teaching week of the term should be devoted to extended consideration of these unreviewed final papers, which are final in several good senses of the word. Here is one more situation where the students will show themselves at their best. They have gotten to know and trust one another; they can compare previous performances with this last one; they are quite efficient editors by this time; and they have been taught by experience in the workshops to be fair-minded.

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[1] See Kenneth Koch's publications, cited in the junior high school chapter, for help in teaching the writing of poetry, which also improves the reading of poems and other literature. His methods can be adapted to high school classes.

Where else will students ever get to see their finals, talk about them, and learn from the occasion? They truly regret having to leave such an atmosphere. Now the teacher has only to review the folder and assign a grade. Every student will be a well-known, individual writer who has been forced by the operations of the workshop to participate in the life of the class. No one is a lump in a mass or a mere average of points in cut-and-dried examinations. Therefore, everyone must receive some honor and respect for work faithfully done. Teachers and students alike are elevated by this culmination of the semester's work.

One further advantage of the method, of immense value to teachers of English and others whose students write a good deal, is that it absolutely prevents teachers from lugging home piles of compositions for grading— or from cutting down in desperation on the amount of discursive writing that must be done by a class.[1] When teachers think they must "correct" papers and record some kind of grade every week, they soon discover that the students learn little or nothing from a few rhetorical symbols in the margins plus a letter grade, and that they themselves learn just as little about their students. This sterile ritual takes the life out of teaching and learning; it is undoubtedly one of the main reasons why so many students feel miserable about their writing. In the workshop system, however, every single paper is read by the teacher, who goes through a set quickly soon after it is submitted, checking and underlining in lead pencil the places to be brought to the writers' attention in the workshop discussions and private conferences. This is a better reading, by the way, than papers usually get in the hectic circumstances of late-night and weekend "correcting," and it can be done while the students are reading their dittos aloud or during an office hour. There is absolutely no battery of red marks and general comments dashed in haste (and sometimes in anger) at a paper that can equal the force of two or three minutes of explicit praise and advice delivered in person. Students want to hear from their teachers, and the best learning occurs when they hear almost immediately what a teacher has to say about a piece of writing. By the end of the final week, both teachers and students will have arrived at trustworthy estimates of the term's work. It is amazing to teachers new to the method that their evaluations and their students' coincide so closely— when everyone is free to

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[1] For further discussion of this matter, see the junior high school language arts recommendations; Moffett, pp. 7 and 386; and Macrorie, Uptaught.

> speak the truth. If there were no formal grading, students could walk away from the final session with a pretty good idea of their capabilities as writers; and teachers could write two or three sentences or a paragraph of evaluation that would satisfy an employer, a parent, another teacher, or an admissions office.

As Moffett points out in the introduction to his Part Four, ". . . the writing workshop must not be considered to exist only for composition. . . it is an instrument for learning many aspects of language and literature." This is true of the workshops described by him and of the version presented above. Reading and writing should always be coordinated in practice in every language arts program and humanities curriculum: "Writing provides a key to reading comprehension and literary appreciation, and reading opens doors for writing possibilities."[1] During the six secondary years, students following his curriculum or a similar one will have read every kind of literature as extensively as their abilities permit and in a setting that makes reading a pleasure. This program requires, of course, that every school have a substantial library, selected by professionals, and that every classroom contain shelves and tables full of books and periodicals chosen by teachers and students to fit their interest and the curriculum. Moffett's principles of selection are applicable to high schools and should be followed.[2]

Humanities planning committees must help their colleagues in the language arts to attain this essential freedom of selection, which may be the rule for all practical purposes in some schools and communities, but which is by no means universally accepted. The wide variety of readings required by a language arts program in a humanities curriculum cannot be found in textbook series and anthologies, or be adequately supplied by student purchase of a few paperbacks. Classrooms should also contain unabridged dictionaries and other reference works likely to be used frequently, including rhetoric and grammar handbooks, spelling guides, style sheets, research manuals, and the like. These should be consulted when needed, not made into obligatory reading.

Autobiography and memoir, reportage and research, reflection, generalization and theory, and invention are the types of literature that Moffett emphasizes in the senior high school section, calling them "the sources of discourse." Teachers should note that many of the classroom trials of his assignments were conducted in grades seven through twelve, the full secondary sequence, and also that the activities and methods he discusses have been in practice since the elementary grades. Now they are intensified, that is all, and directed toward a grand summarizing effort to increase the students' facility in all the forms of discourse. The average-to-excellent readers can manage any literature in the curriculum. The duty of language arts teachers is to see that they get it and that they talk about it in their reading-discussion groups.[1]

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[1] Moffett, p. 276.

[2] Ibid., p. 115.

Small-group work in reading should be the center of the study of literature in all the regular language arts classes, to be varied with lecture-discussion sessions[2] when they are appropriate. This methodology should replace the combination still in use in far too many senior high school literature classes: the conventional hour-long lecture delivered from notes, relieved occasionally with short queries from students, panel discussions, and quizzes based on study questions from a textbook. Moffett assumes for junior high school students "that the reading groups will not be the same as the heterogeneous general discussion groups but will be formed on the basis of differences in reading maturity."[3] Senior high school teachers may also have to make this decision, as has been said above, although the thought of A, B, and C groups, or some other such hierarchy of books and people, will be depressing to most teachers. But if the literature in the program and on the shelves is varied, good of its kind, and appealing to the students, then it will provide material for satisfying discussion in all the reading groups. The heterogeneity of the other groups, and the constant mixing of all members of the class in the many activities they provide, are safeguards against static layering and tracking. At some time during a term, everyone may be reading autobiographies, for example, and writing about personal experiences and memories, but it does not follow that everyone must have the same book or read at the same speed in order to participate in the work of the class.

The reading groups and the study of literature are part and parcel of every year of general instruction in the language arts; they are not detachable specialties for English majors or electives for students who would otherwise take no English at all. However, the study of literature can and should be extended to include additional semester-long courses and shorter side studies in as great a variety as a school can support. Some courses might run concurrently with topics from the social sciences curriculum; some side studies for groups and individuals will undoubtedly do so. Other courses may be started for potential language arts majors who want extra work in reading, discussing, and writing about literature. Students should be allowed to choose freely among them, not according to some system of prerequisites. Clear, honest descriptions in a course catalog will prevent wholesale error, but if a given class turns out to be too hard for some students or not sufficiently advanced for others, they can drop it by the second week and find another better suited to their needs. The offerings can include, but should not be limited to, such courses as these:

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[1] See the introduction to Chapter 29 in Moffett, which concerns "focused, developed, and documented thought." It tells once more how to run a good discussion group, and affirms the connections between thinking and talking.

[2] For a definition of lecture, as the term is used in this framework, see Part Five, Chapter V, section 1, note.

[2] Moffett, p. 276.

- Genre studies in dramatic and non-dramatic poetry and prose
- Survey courses of a period or type of literature, with emphasis on historical and other cultural settings
- Courses in the history of the English language and its dialects
- Courses in practical criticism of a variety of texts
- Side studies in the literatures of places or periods treated in the social sciences topics, in "points of concentration," in single authors, in literary movements, and the like
- Courses in regional, ethnic, or other special literatures (such as novels about women, written by women; Asian, African, South American, Canadian, Australian, etc.)
- Advanced workshops in writing prose or poetry

Since the purpose of such special offerings is to deepen the knowledge and pleasure of the students who elect to take them, they should be taught by people who are unusually well qualified and who give evidence of thorough, recent preparation in the subject matters they will teach. They must also be willing to come down from behind the lectern and sit on a level with their students. Their techniques should include short background lectures and expressive reading from the text, followed by directed discussion, small-group work, close examination of some short pieces, and passages from novels and plays, dramatic readings by the class, and the like. This means almost certainly that a departmental committee or study seminar will have to review the qualifications of the members of the language arts staff, recommend specific teachers for specific courses, regardless of seniority, and set up standards by which any teacher may qualify to give one or more of these electives. Students who seek out elective courses of high quality are usually quite good readers, verbally gifted, happiest when discussing their reading with stimulating companions, and very responsive to teachers who know how to open up a work of literature.

Not all such students will become writers or editors or English majors in college, but those who do should receive a strong foundation in English and American literature and some acquaintance with that of other nations. From that base, they can advance quickly in university courses, travel and independent study, research writing, campus or commercial journalism, technical editing, writing for the theater, motion pictures, and television, and so on. Other students, just as able, will take many literature courses in high school without intending to major in English, because they regard a literary education as a fine preparative for work in other fields. Allied arts and humanities education is becoming more and more attractive to pre-legal, -medical, and -science students, for example, and to graduate-school admissions officers, who realize that a nation must produce educated women and men first, and then supply the career and professional training they may need for the job market.

Literature has also had intimate connections with history, philosophy, ethics, theology, psychology, politics, and other fields of study where ideas must be developed and tested, moral principles examined, and human relations understood; so it attracts young people interested in such matters and in the play of ideas. And since it is above all an expressive art (in its oral forms one of the very oldest), it appeals to the affective natures of readers and listeners, thus educating their emotions, a process of great concern now to the young, and just as important to their development as the encounter with ideas. Knowing all this, teachers of literature and the other language arts— which are inextricably linked when well taught— must do everything they can to strengthen the coursework within their department, in order to make all students fully literate and to provide opportunities for exceptional students to progress as far as their talents will take them at this period of their lives.

Basically the same pedagogy recommended for the language arts should be adopted for both departmental and interdisciplinary classes in the social sciences. It has been discussed and illustrated at such length in the junior high school social sciences chapter that little repetition will be necessary here. The prime recommendation is that long-established ways of dealing with subject matters and students should be re-examined in a departmental study seminar. They are neither good nor bad for being long-established: they simply should be identified, discussed, and coolly evaluated with respect to their utility at the present time. An adequate social sciences curriculum is going to contain much more from now on than the old social studies-American history courses ever did, and the several specialties within it will require more attention than they have been getting. For these reasons alone, the faculty will have to renovate its teaching methods and reorganize its use of space and time in the teaching schedule.

The books by James Moffett and others cited above can supply any faculty with ideas. Some of the classroom processes that Moffett describes[1] are very well suited to instruction in the social sciences— reading-group discussion, regular small-group discussion, teacher-led commentary, and the writing workshop. Small-group discussions of assigned and voluntary readings will do more to improve the students' grasp of ideas and issues than the method still widely used of marching the class through chapters that the students are supposed to have read and then testing their knowledge (or ignorance or indifference) by some sort of "objective" examination, one that requires neither sequential thinking nor discursive writing— and of course no talking.

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[1] Moffett, p. 383, for example.

In a social sciences writing workshop, the students can select topics from the reading or from discussion sessions led by the teacher, ditto their papers, and submit them to workshop editing of the kind described above. Any type of essay writing— from documented papers to one-paragraph answers to examination questions— can be handled by this method; and a great deal of cross-teaching will occur automatically as the students talk about the ideas in their papers. The teacher is thus relieved of the misery of annotating and writing comments on stacks of papers, while the students get an immediate response to their work from classmates and teacher. All members of a faculty— and especially those in a humanities program, where the art of rhetoric must be highly esteemed— owe it to their students to show an interest in their writing and to make every assignment an occasion for improving written expression. This is not the sole responsibility of the language arts staff, since every teacher must be presumed to have an average or above-average ability to manage the language, and to be concerned about the quality of writing everywhere in the curriculum. Language arts teachers have a similar duty to insist that students deal responsibly with the ideas they encounter in their reading, no matter what the subject matter. Students in literature classes should not get away with talking nonsense about political science, biology, psychology, or art, for example, any more than they should get away with writing ill-phrased nonsense in any other class, or escape writing altogether in most classes because the teachers will not be bothered with essays.

Within the subject matters of the social sciences, teachers have a particular responsibility to define terms and describe basic principles. Most of their students will not have had the training recommended in the earlier chapters of this framework, and therefore may not have begun to sort out the vocabularies of the various disciplines treated here and in Part Five.[1] Students in these circumstances do not need long introductions to every field they will touch, with a list of technical terms attached, but they certainly will require preliminary discussions with their teachers before a major topic is begun, and further discussions during the course of instruction. To name just a few examples, topic #1 in the junior high school chapter introduces many new words and concepts in paleontology, anthropology, the earth sciences, history, and sociology; the topic in this chapter will require just as careful discriminations in philosophical, literary, economic, and political terminologies. Teachers should go to the board with these items, explain them during the course of lectures and conversations, print them on ditto sheets if necessary, and see to it that the students use them accurately in class discussions. A one-year "Introduction to the Social Sciences" course in the ninth grade, which is given in many schools, can be quite helpful, but it is usually all that the students will ever get; there is no follow-through to the senior year and no coordination among the several disciplines in day-to-day classroom procedures.

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[1] For a list of the social sciences "from which instruction draws," see Social Sciences Education Framework for California Public Schools, Kindergarten and Grades One Through Twelve (Sacramento: California State Department of Education, 1974), pp. 5-6.

Therefore, an inservice study seminar ought to be arranged, preferably in conjunction with junior high school teachers, to identify the principal subject matters that the social sciences staff will be expected to know something about, and to become acquainted with further subdivisions of traditional disciplines that will be mentioned in the literature. Teachers should not feel intimidated by this responsibility: no one expects them to be expert scholars in any subject on the list. But they can read the principal historical, cultural, and scientific works required for an understanding of the topics in the proposed curriculum and discuss them in the study seminars. The books and articles recommended in this chapter and Part Five were written for educated lay readers, the audience of this framework, and the information in them can be put in comprehensible language for high school students. No esoteric projects are suggested in these pages; every topic can be taught by people who are willing to do some planning and reading. Every topic is intrinsically interesting and worthwhile; it contributes something important to the knowledge of the world we all must have if we are to deepen our understanding of life.

Several subject matters now commonly included or referred to in history and social studies classes should probably be considered first by the planners: economics, politics, and American history. The terminologies and methodologies connected with the first two ought to be made much clearer to students than they usually are. Ignorance is widespread in these subjects and can be fatal to our country if allowed to persist. Students do not want to be propagandized about economic systems, and should never be allowed to bandy slogans about carelessly. They need definitions of basic terms, descriptions of the many ways in which the productive forces of various societies have been managed in the course of history, information about the growth of industrialism around the globe, extensive comparisons between the actual operations of one economic system and another, and honest admissions about some of the deficiencies of economics as a science in its present stage of development.[1]

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[1] See, for example, the remarks of Robert L. Heilbroner in "Balancing the World's Accounts," The New York Review, November 29, 1973, p. 31.

Politics and government also need to be studied in broad settings and with the same regard for definition, description, and apt comparison. The traditional civics class should be replaced by up-to-date courses in political theory and practice, in which manifestos and models are compared with the real workings of governments at different levels. For instance, the ways of getting a bill through Congress are usually not exactly like the routes neatly outlined on the classroom wall charts; and the literary character of manifestos must be analyzed right along with their political and philosophical content and the cultural milieu in which they originated. The Bill of Rights in our Constitution will be better understood than it now is by most high school graduates if it is related to the political, religious, social, and commercial struggles leading to the Glorious Revolution in England. It should not be read only in an American history class beginning with middle-to-late-eighteenth-century colonial events. Both politics and economics will be taught most successfully as subjects in a humanities curriculum when the connections between them are emphasized and when both are situated in a historical context. All the preliminary explanations, definitions, and descriptions recommended above should tend toward this goal, even if the subjects are only mixed or brought together as separate parts and not integrated into a smooth sequence. As Professor Heilbroner states in the article just cited, no one has yet found a method for doing this, so a course in "political economy" should not be attempted. But the importance of philosophizing about these subjects should be taught explicitly and by example to students in the junior and senior years;[1] and the nature of ideologies— how people arrive at them and what they mean to social scientists— should be discussed in relation to political systems.

All these matters must be located historically. This is one of the most serious responsibilities of humanities education anywhere in the curriculum, and one that should be discharged consistently throughout the secondary years. History cannot be taught in fits and starts. Schools should renounce the one-semester gallop through "world" history from the cave to the Bomb, as well as the simplistic cause-and-effect chains purporting to link one era or movement with another. Neither method pays due respect to chronology nor calls forth the powers of the historical imagination. Young people need to acquire a sense of time and the dimensions of the past, but chronology must be used so as to reinforce the idea of connectedness and the complexity of associations between past and present. American history in particular, which is taught over and over again in some school systems, ought to be presented in relation to the physical scene of the Americas and the cultural history of the New World, the history of late medieval and Renaissance Europe (to which in many respects our early history is a pendant), and the social history of the various peoples who have settled the continent and built our nation.

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[1] See Chapter X below for additional guidance in conducting philosophical discussions.

Advanced courses and many side studies for individuals and groups should also be offered in history, economics, politics, philosophy, and the behavioral sciences. Students should be encouraged to pursue interests in one or more of them and to consider majoring in the social sciences, which are a good foundation for college study and careers. Their importance for citizenship cannot be overstated now that eighteen-year-olds can vote. In the topic to follow, teachers have a perfect opportunity to give considerable depth to the knowledge of American politics in their philosophical, historical, and practical aspects that every high school graduate should have, and to relate the culture of seventeenth-century England to the early history of the United States. The topic has been given a background by topics #9 and #10 on the master list:[1] "Worldwide exploration from the bases in Europe, the technologies associated with this exploration, and the literatures growing out of it" and "What the explorers found and reported." These have brought the colonizing, imperial nations of Europe to our doors and into the continent; the present one will take the students back to the England of late Tudor times and through to the reign of William and Mary and the beginning of modern politics in Great Britain.

Studies in English History and Literature of the Seventeenth Century, Through the Glorious Revolution

This topic exemplifies most of those that will be taken up in senior high school: it covers far less time and space than the earlier ones, and it is located within the boundaries of what we call the "modern" world, but neither of these features makes it easier to deal with in the teaching time available to a high school staff. Even when confined in the main to England, and even when kept (as it should be) at an introductory level, a study of the seventeenth century must touch upon events and achievements of great magnitude. We are still living out their consequences. Revolutions in government and constitutional theory tore the age apart. Science, economics, mathematics, religion, and philosophy underwent profound transformations that amounted to revolutions. A various and brilliant literature, unrivaled in English history, was produced in the midst of these changes, responded to them, and was enriched and changed in turn by them. The language became Modern English.

For Americans, all this carries a further significance. Our dominant language and social and political institutions came from seventeenth-century England; and American students, no matter what their ancestry, must learn something about that formative place and time if they are to know certain things about themselves and the life of this nation.

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[1] Printed in full on the first page of Chapter V, Part Five.

The process of recovery, to which this topic can contribute only a few stages, should begin with a view of England in late Tudor times, a few years before Queen Elizabeth died. A recapitulation of Elizabethan history is not recommended: there is not enough time, and headlong reviews accomplish nothing. The era should be known to the class from earlier topics, or can be made available in books on the classroom resource table. If the TV series on King Henry VIII and Queen Elizabeth I should return during the year this topic is studied, teachers ought to take as full advantage of them as is possible through home viewing.

Several copies of interesting history books like those on the list to follow should be available to the class, who can be reading in the early chapters for background and a feel of the times while the humanities teaching team is presenting its first lecture-discussion-demonstration sessions. There is no single anthology, one-volume history, or textbook series to fall back on. None exists— a fact for which teachers and students should be grateful. Teachers will have prepared themselves in advance in the manner recommended throughout this framework. They will be ready when the term opens to assign readings to the class from the book collection in the room, and to suggest further study. By reading here and there in several books and encountering many points of view, the students will gain a more varied and more accurate sense of a subject than can be delivered by one source. They will also meet some historians who regard historical writing as a branch of literature and who try to express themselves in a manner pleasing to their readers, combining good scholarship with skill in narration and description. This is an important consideration with high school students. They are repelled by survey-texts packed solid with names, places, dates, summaries of documents, and short, perfunctory descriptions, which are put together thus not because history should be written or studied in this way, but because such books make it easy to take students through question-and-answer drills and to ditto up multiple-choice examinations.

Teachers should keep searching for reading materials suited to their students' reading maturity, and for art books, audio-tapes, films, and recordings that will make the period vivid. The class should start with English Life in the Seventeenth Century, a picture-and-text book with good illustrations; then they can go on to the early chapters of the other works.

1. Maurice Ashley, *England in the Seventeenth Century (1603-1714)*, #6 in the Pelican History of England Series (Baltimore: Penguin Books, 1952).

2. Carl Bridenbaugh, *Vexed and Troubled Englishmen, 1590-1642* (New York: Oxford Univ. Press, 1968).

3. Boris Ford, ed., *The Age of Shakespeare*, vol. 2 in *A Guide to English Literature* (Baltimore: Penguin Books, 1955).

4. William Haller, *The Rise of Puritanism* (New York: Harper Torchbooks, 1957; first published by Columbia Univ. Press, 1938).

5. Roger Hart, *English Life in the Seventeenth Century* (New York: G. P. Putnam's Sons, 1972). Note the two short "Further Reading" lists on p. 126.

6. Jacquetta Hawkes, *A Land* (New York: Random House, 1952). This book is a combined scientific account and personal evocation of "the land of Britain" and the relationships between the land and its literature. It should be available for leisure reading.

7. Christopher Hill, *The Century of Revolution, 1603-1714* (Edinburgh: Thomas Nelson & Sons, 1961).

8. Howard Mumford Jones, *O Strange New World* (New York: The Viking Press, 1964).

9. Stuart Prall, *The Bloodless Revolution* (New York: Doubleday/Anchor Books, 1972).

10. M. M. Reese, *The Tudors and Stuarts* (London: Edward Arnold, Ltd., 1942). As the author promises, this book provides "an adequate and intelligent outline" that will "help students of this period through the early stages of their work. . . ." It is well-organized and clear.

11. G. M. Trevelyan, *History of England*, vol. II, The Tudors and the Stuart Era (New York: Doubleday/Anchor Books, 1953).

12. Basil Willey, *The Seventeenth Century Background* (New York: Doubleday/Anchor Books, 1953; first published, 1934).

A good standard literature anthology for teachers to use is Ruth C. Wallerstein, et al., *Seventeenth-Century Verse and Prose*, 2nd. ed., 2 vols. (New York: Macmillan, 1971). The best general guide to the field at the present time is Douglas Bush, *English Literature in the Earlier Seventeenth Century, 1600-1660* (New York: Oxford Univ. Press, 1962).

One more suggestion: before setting the English scene, teachers might give an example of keeping relationships in mind by reminding the class that blacks came to the New World as early as 1501 with the European explorers;[1] that St. Augustine, the first city in the United States, was founded by Spaniards in 1565; that the Taiko Hideyoshi (in 1590, master of Japan) has been called "the greatest statesman of his century, whether in Japan or Europe";[2] that the Vikings got here well before any other Europeans; and so on[3]— the point being that Renaissance England was not the hub of the universe and that American history does not begin or end with the Anglo-Americans of the Atlantic coast, though we owe them an immense debt of gratitude.

1. A View of the Land and the People

A physical map of the British Isles, with a separate one of England enlarged, would be a fine teaching aid here: the students must be helped to continue their imaging. A map showing forested and cultivated areas, wastelands, moors, marshes, villages, towns, and main roads, as well as the extent of London at the turn of the century, would give the class a landscape view of the realm and some sense of the very uneven distribution of its inhabitants. The early chapters in Hart, Ashley, and Hill, where these authors concentrate on physical settings and social relations, will amplify the picture.

All of Bridenbaugh's Vexed and Troubled Englishmen is devoted to these matters. It is full of quotations from diaries, wills, handbooks, songs, and plays; references to court records and other contemporary documents; and descriptions of the ordinary people of the period he treats. Students who have the time should be urged to read the entire book; teachers can use it for this topic and for the one to follow on colonial America, because Bridenbaugh's chief concern is to describe the people who will emigrate to America as settlers. His remarks about social classes should be compared with those in Ashley's second chapter, Hill's chapter on "Economics,

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[1] John Hope Franklin, From Slavery to Freedom: A History of Negro Americans, 3rd. ed. (New York: Vintage Books, 1969), p. 42.

[2] Malcolm Kennedy, A Short History of Japan (New York: New American Library, 1963), p. 88.

[3] The classroom time-line should be adjusted and supplemented to help locate the period under study. See Howard Mumford Jones, O Strange New World, chapters III and IV, for relationships between Renaissance Europe and America.

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1603-40," and Trevelyan, pages 135-142. Generalizations should be approached cautiously, and students must realize how hard it is to come by exact knowledge in the social history of a distant age.[1] This is one more reason for reading as widely as possible in a number of thoughtfully written works.

Teachers should also occasionally present rehearsed readings and professional recordings of contemporary literature that describes English life or celebrates the land: for example, John of Gaunt's famous speech in Shakespeare's Richard II, II, i; "The Thirteenth Song" from Michael Drayton's Poly-Olbion; chapter III of the Second Book of William Harrison's The Description of England; excerpts from John Stow's A Survey of London and William Camden's Annales; and selections from Elizabethan and Jacobean Prose, 1550-1620.[2] Besides receiving information and impressions from these primary sources, the students will be hearing some examples of the language as it was written by educated people of the time. Instances of ordinary speech and regional dialects are harder to come by, but they can be found in plays, pamphlets, chapbooks, broadsides, ballads, collections of proverbs, and modern anthologies like the one just cited. Beginning now, and continuing at intervals throughout the development of this topic, teachers should ditto short passages of prose that reproduce the spelling and punctuation of the copy-text.[3] An apt one to begin with would be "The Dying Queen," a letter from Sir John Harington to Lady Mary Harington, on 17 December 1602.[4] The piece should be read aloud, and questions about vocabulary and syntax should be answered quickly. Then the students should write out a paragraph or two on scratch paper in present-day form, keeping the meaning but adjusting the spelling, syntax, and punctuation to modern practice. The students can dictate from their work papers to the teacher at the board, or they can combine forces in the discussion groups and produce joint versions. Although the exercise should be kept informal, it will nonetheless accomplish some good ends, because it will show the students how much they know about grammar, syntax, spelling, punctuation, and vocabulary. Every student in the room will be able to contribute something to the "translation," and everyone will learn something about language and history while doing so.

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[1] For example, the new science of statistics was just beginning to be invented around 1660. See Carl Friedrich, The Age of the Baroque (New York: Harper Torchbook, 1962), p. 3 and note 6. See also Bridenbaugh's Preface, pp. vii-ix.

[2] Kenneth Muir, ed., Elizabethan and Jacobean Prose, 1550-1620, vol. 1 in The Pelican Book of English Prose (Baltimore: Penguin Books, 1956).

[3] See the General Introduction to Elizabethan and Jacobean Prose, p. xv, and the Introduction, chapter I, for helpful information.

[4] Ibid., pp. 37-39.

Even when elective courses in vocabulary development and the history of English are offered in a school (as they should be), humanities teachers must keep their students aware of important features of language in every class where literature is studied. This method provides natural, interesting contexts in which growth and change can be observed, and in which concrete illustrations and many opportunities for discussion occur. An informative, undogmatic style of presentation will also reassure students who may be confused about the origins of the dialect they happen to speak, differences in usage, shifts in the meanings and pronunciation of words, and so on. They may come to see the language in general and their dialect in particular in new ways, as parts of historical and cultural settings that they are learning to appreciate and understand. In such an atmosphere, which should prevail in the elective courses as well, it is much easier to talk about concepts like "correctness," "levels" of diction, "acceptable" constructions, and "standard" usage than it is when students fear that they will be "graded off" if they do not conform perfectly to the rules of the dominant literary style as they are presented in most handbooks. Students who are comfortable with standard middle-class white English, and who know its rules pretty well, can profit from these discussions too; for they do not always know the history of the usages they have learned or realize how fascinating the study of language can be.

2. Some Continuities between the Elizabethan and Jacobean Eras

Teachers will have to continue being severely selective here: it is very tempting to dwell on the transition from one century to another. For example, the topics of language and religion could be combined in a side study of Bible translation, culminating in the King James Version of 1611. But in the regular coursework, two subjects will be enough, one literary, the other political, both capable of being followed through the century: for instance, the work of three or four dramatic and lyric poets, and the transfer of sovereignty from one regime to another.

a. Shakespeare, Raleigh, and Donne. Shakespeare's literary production can be nearly equally divided between the two reigns; students should understand that he was the leading Jacobean poet and dramatist until his retirement in 1613. From the ninth grade on, at least one of his plays should be studied every year, preferably in conjunction with topics #8 through #11 and the present one; and when the size and inclination of the student body warrant it, an elective course in dramatists of the English Renaissance or in Shakespeare alone should be offered. It ought to be impossible to graduate from high school without having read, acted in, or seen at least one of Shakespeare's plays.

One of the histories or tragedies concerned with politics and statecraft— for example, Richard II, Henry IV, Part One, or Macbeth— might be read first, to be followed later by The Tempest if it has not already been studied in connection with earlier topics. By "reading" is meant a thorough discussion of the play, with pertinent background information supplied by the teachers, and rehearsed reading aloud by students of several important scenes, on successive days.[1] The students that have enough time to get into the play, to ask questions, and to hear a particularly fine passage more than once. Recordings by the Marlowe Society and other groups should be played before, during, and after the discussion periods. Unless the students get used to hearing language, no play will mean much to them.

Shakespeare's lyric poetry can be introduced to the class by a reading of some songs from his plays and by taking up some of his sonnets along with short poems by Donne and Raleigh. Because love and religion are the subjects of much of the best poetry of the time, and because these themes are interesting to adolescents, teachers should consider such choices as these: at least two of Shakespeare's sonnets; at least "A Valediction Forbidding Mourning" and "Death, Be Not Proud" from Donne; and at least Raleigh's "The Nymph's Reply to the Shepherd" and "The Passionate Man's Pilgrimage." If there is time for more, three poems based on the carpe diem theme would be a pleasure to teach— Marlowe's "Come Live with Me and Be My Love," Raleigh's "The Nymph's Reply," and Donne's "The Bait," to which Jonson's "To Celia" can be added. If a project from the philosophy-religion chapter should be coordinated with this one, then teachers should consider Donne's "Hymn to God, My God, in My Sickness" or another of his holy sonnets, and should extend the reading to include at least George Herbert's "Easter Wings," "The Collar," and "Love (3)." Well-known, much-loved pieces like these— "famous" poems, which students will meet again in college and afterwards— should always be chosen. Young students should be trained on the best of a poet's work; the atypical examples and interesting failures can wait. The dramatic nature of this poetry should also be made apparent in the oral readings. There is always, by convention, a speaker and a listener. What is their relation, open or implied? And what is the speaker's style of address? Early-seventeenth-century poetry contains many examples of colloquial energy and freedom of expression, which can be capitalized on in the rehearsed-reading sessions.

b. American students have to be taught to appreciate the comparative rarity, in the history of the world, of quiet successions. The decorous rides of our presidents down Pennsylvania Avenue to the inaugural ceremonies— even the terrible drama of a swearing-in after an assassination— have permitted us to believe that an unchallenged transfer of power is the normal order of things. Few if any English people believed this, either early or late in the seventeenth century. Experience taught them that it was an achievement of a very high order; and as a matter of fact, they entered the eighteenth century with the reputation of being the most unruly people in Europe. This topic should be set before the class in the first days of lecture and discussion; the students should be thinking about it as they read. It can then be considered in three contexts: the events leading up to the coronation of James I in 1603; the historical-political play(s) chosen for study; and a time-line or similar graphic display that will depict the succession of regimes down to the Act of Union in 1707, or beyond that to the "leisurely entry into a sober and peaceable country" of King George I in 1714, when the era of political instability came to an end.[1]

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[1] Girls and boys should take turns reading the parts. There is no need here to reserve male and female parts strictly for male and female readers.

Teaching should not be bound to the time-line, however. It is only a handy visual metaphor and reminder of events, not their substance and meaning, which is the kind of knowledge the class should be searching for. The students should try to understand how it came about that King Charles I was beheaded and a republic proclaimed, "followed by military dictatorship, a restoration of the old monarchy on an increasingly shaky foundation, and the final conscious and deliberate compromise of the Glorious Revolution and its settlement."[2] What was it that so "vexed and troubled" the English up to the Puritan Revolution? Few students enter college knowing anything about the Revolution, the interregnum and its significance in the history of politics, Cromwell's career, the reaction of the Puritan settlers in America to the "rule of the Saints" at home, and so on. Cromwell was an exceptional man, despite the revulsion of the majority of his countrymen against him as a regicide, revolutionary, and dictator. His ideas about government and religion— and especially the "liberty of conscience" that that he espoused early in his career— should be discussed in class.[3] So should the political philosophies of Hobbes and Harrington: both Leviathan (1651) and The Commonwealth of Oceana (1656) contain ideas that students must hear about. John Milton should be mentioned in this context as an apologist for the regicides, a defender of the new republic, the author of The Tenure of Kings and Magistrates and the Areopagitica, and a civil servant, as well as the greatest poet of the age after Shakespeare. His sonnet "On the late Massacre in Piedmont" ought to be read aloud in class. Politics became the subject of some very good writing in the seventeenth century, much of which was familiar to the colonial Americans who would found our government. What political writing do the students now read, in whatever form — novels, tracts, newspaper columns? Besides Orwell's Animal Farm, what political satires have they read?

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[1] Ashley, p. 250; Prall, The Bloodless Revolution, p. 290.

[2] Prall, p. 7.

[3] For a recent biography, see Antonia Fraser, Cromwell (New York: Alfred A. Knopf, 1973).

3. The Early Stuarts

The themes and lines of inquiry started under the two first headings should move along without a break. The characters of James I and Charles I should be compared, and their views about the monarchy and the powers of Parliament explored; the composition of the Royalist "party" ought also to be compared with that of the Parliamentary "party." Some Cavalier poetry on love and war and honor should be introduced now: for example, Herrick's "Upon Julia's Clothes," "His Cavalier," and (if there is time enough to enjoy it) "Corinna's going a-Maying"; Carew's "To a Lady that Desired I Would Love Her," "Mediocrity in Love Rejected," and "Upon the King's Sickness"; and Lovelace's "To Lucasta, going to the Wars" and "To Althea, from Prison." The poems are short enough to be read and explicated in class by teachers and students together; several hours should be devoted to unhurried comparisons among them, in order that the students may continue learning how to move around in a poem and to develop skill and confidence in interpretation.

Two of Marvell's poems should now be added to the group — "To his Noble Friend, Mr. Richard Lovelace, upon his Poems," probably composed in 1648, and "An Horatian Ode upon Cromwell's Return from Ireland," probably written in the early summer of 1650. They are exemplary in several respects, the first being that they are good poems — the one on Cromwell, superb. In addition, they show Marvell's freedom from bias of religious politics or partisan spirit in his judgments, at a time when the Civil War was making such attitudes even harder than usual to maintain. The class should also have a chance to enjoy the wit and beauty of his poetry on other themes, as exhibited in "To his Coy Mistress" and "The Garden," for example; the former can be read with the earlier "seize the day" poems in mind. By these and other means, the students should be led to see that they cannot make easy, simplistic judgments and choices about politics, religion, literature, human conduct under stress, or any of the other matters that will be opened to discussion in this chapter. Milton's later poetry, and Dryden's, are still to come, illustrating further the several ways in which religious doctrines, affairs of state, treason, war, and follies of all kinds can enter literature, along with heartfelt tributes to love, fidelity, beauty, music, rural solitude, and the glory of God — often by the same poet who denounced treason and expounded doctrine.

4. The Great Migration

"The first swarming of the English" is what Professor Bridenbaugh calls the exodus between 1620 and 1642

> of close to 80,000 or 2 per cent of all Englishmen. . . . About 58,000 of them ventured across the Atlantic Ocean to the strange new lands on the continent of North America or to certain small, hitherto unoccupied islands in the Caribbean Sea. In addition, seldom-noticed and unenumerated contingents crossed the North Sea and the English Channel to find refuge and employment on the continent of Europe.[1]

Why did they leave their native land? What did they expect to find in America? Since in the topic being outlined here the standpoint is always in England, looking toward America, students should try to picture the New World as it appeared to people who were making up their minds to go there. Topics #9 and #10 should have sketched in some detail the two most general and widely circulated views, strongly antithetical, which Howard Mumford Jones calls image and anti-image.[2] But if the class is not familiar with the terms of this paradox, teachers must present them: (1) "The concept that the New World is the peculiar abode of felicity [which] lingered for centuries in the European imagination, and like the youth of America, is one of its oldest traditions" and (2) that it was also a ". . . vague, rich jungle of repellent or terrifying things, animals, plants, and men. . ."[3] In religious terms, it was both a Promised Land, where people might begin life again in a New Eden, and a howling desert, the abode of monsters and fiends. Students should become well acquainted with these images: they are central to an understanding of American life and literature down to the present day.[1] The first is the ancient myth, theme, landscape, moral philosophy, and literary genre of pastoral, which has by no means died out of our imaginations. The generation of young adults just out of school and college and the armed forces, whom the high school juniors and seniors will soon be joining, are reinterpreting the myth in their own styles of life, religious beliefs, works of art (in literature, music, and costume), and political and economic philosophies. They are attempting to do what one observer of American pastoral says probably cannot be done— to embody "the aspirations once represented by the symbol of an ideal landscape" in our "traditional institutions."[2] But another symbol and set of ideas might lead to the ends these young people are searching for, permitting them to translate both the metaphorical and the real landscapes into more congenial surroundings, nearer to their conceptions of a fit environment. They should set themselves to imagining alternatives. The discussion of American pastoral, whether in the setting of this topic or another one, provides one means of examining the relations between art and politics, and through them seeing into the conflict between aesthetic and moral visions and the realities of social institutions.

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[1] Bridenbaugh, p. 395. This chapter and the two following, "The Puritan Hegira" and "In Deo Speramus," are mines of information about the settlers.

[2] O Strange New World, chaps. I and II. Teachers should read the entire work before entering any of the topics concerned with Renaissance exploration.

[3] Jones, pp. 36, 69. Professor Jones suggests that "this cloud of unpleasantness is one of the reasons why English colonial enterprise was so slow in getting under way. Between the cruelties of the Inquisition in Mexico . . . and the cruelties of Satan and his savages, what room was there for the Englishman? . . . Few expeditions returned any profit, many of them suffered disaster, and virtually all of them encountered something repellent in the way of climate, soil, wild beasts, wild Indians, or hostile whites. A powerful anti-image was formed" (p. 69). Teachers expecting to be in or near Los Angeles from February 6-9, 1975, should know about the conference to be held at UCLA on "First Images of America: The Impact of the New World on the Old." Twenty-two panels will be divided into three areas: "the impact on the European imagination (art and literature); the impact on political institutions, legal concepts, and historiography; and the impact on economics, agriculture, science, and technology. For information, write to The Center for Medieval and Renaissance Studies, Bunche Hall, UCLA, Los Angeles, CA 90024." (Announcement in College English, May 1974, p. 996.)

The antithetical image, modernized by Professor Marx as "the garden of ashes,"[3] has taken a strong hold on the imaginations of many young people (and their elders), who are now reviewing the old vision of an earthly paradise from the inside, near the bicentennial of the United States. The image and the anti-image would be the means of entering a side study connected with ecology but broadened to include the industrial arts and the technologies they depend on, economics, population statistics, politics, and philosophy. The organizing questions might be: Can we reconcile the images? If so, how? If not, what others might take their places?[1] The history of art can contribute to this subject; Professors Jones and Marx refer constantly to examples of landscape painting and their iconography. Art teachers on the humanities faculty should show reproductions of some of these works and relate them to the topic.

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[1] The class should now read Michael Drayton's poem "To the Virginian Voyage" (first published, 1606) and Marvell's "Bermudas" (written perhaps in 1653). In connection with this entire subject, readings from Shakespeare's The Tempest should be scheduled; the whole play might be the choice for a full rehearsed reading in public this year. The parts should be equally distributed between boys and girls.

[2] Leo Marx, The Machine in the Garden (New York: Oxford Univ. Press, 1964), p. 364. Before taking up American history from the late colonial era on, teachers should read this book.

[3] See his discussion in chapter VI, "Epilogue."

With respect to the regular coursework under sub-topic #1 above, enough should have been said to prepare the students to follow Professor Bridenbaugh's lead closely in discussing the circumstances that caused the prodigious swarming of the English, among them principally the conditions of life at home and the promise of a better life in North America, as it was represented in the promotional literature of the time.[2] Of the latter, an example from Captain John Smith's Advertisements for the unexperienced Planters of New England (1630) will stand for many, and will also something to enlarge the standard portrait of John Smith. Now may also be the time to adjust the pictures of the New England colonists that haunt the imaginations of most Americans. These derive more from the costuming of Thanksgiving pageants and the rather grim schoolroom drawings of black and white figures marching through the snow to church than from the social history of one of the liveliest populations in Europe.

The early-seventeenth-century English were "insecure and disorderly" as well as "educated and cultured," as two of Bridenbaugh's chapter titles indicate. The radical Protestants among them were certainly inclined to a God-fearing sobriety of conduct that contrasted strikingly with the dissoluteness to be found in the other ranks of society. They did indeed close the theaters (for reasons of moral and physical sanitation) during the interregnum. They felt themselves to be "sifted out" beyond the ordinary, and their preachers kept reminding them of the differences that set them apart from most of the rest of their countrymen.[3] However, they were not the dour ascetics of the old textbook myth: they ate and dressed like other decent rustics and city people of the age, which means that they used alcohol and wore the homespun, handmade clothes their means afforded. They also

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[1] See Marx's final paragraph: ". . . the power of these fables to move us derives from the magnitude of the protean conflict figured by the machine's increasing domination of the visible world. This recurrent metaphor of contradiction makes vivid, as no other figure does, the bearing of public events upon private lives. . ." See also Jones's remarks on pp. 69-70 et passim, and his reference to the Jesuits' "almost perfect state in Paraguay," p. 73.

[2] See the index in Bridenbaugh, pp. 483-484, under "Promotion Literature."

[3] See William Haller, The Rise of Puritanism, on the Puritan code of behavior, pp. 118 ff. et passim.

> gave music a large place in both public and family devotions; they were not hostile to many forms of secular music. It is possible that . . . many of the common people of England had as much facility in singing as in writing; their literacy in music was relatively high. . . . The migrating English carried with them to the new lands overseas not just their persons, their rural skills, and their crafts; they transported their entire culture. Although we lack accurate figures, the evidence we have points to a high rate of literacy among the emigrants . . . and in the special case of Massachusetts to an even higher rate . . . many of those who settled in Virginia and New England shared with Comenius the ideal "that all young people should be instructed, none neglected," as soon as conditions in the new communities warranted. . . . One of the most remarkable features of the Great Migration was, indeed, the presence in it of a large number of educated and cultured Englishmen.[1]

5. The Great Rebellion or Puritan Revolution or Great Civil War

Under whatever title, this period must be studied as a social complex. Though it was a Puritan revolution, and thousands of people believed that their souls' health depended on the outcome, the religious side of it should not overshadow the others. Students must remember the connections that operated constantly at every level of life, bringing religion, political philosophy, social class, economics, and literature together in more ways than a class will have time to consider in a semester or a year. The educated and propertied people who led the opposing forces never forgot the connections. Regardless of "party," they all feared "democrats" like the Levellers and believed that if the constitution advocated by them, based on manhood suffrage and a freely and annually elected Parliament (among other things), were even to come to pass, the poor would govern the rich and destroy private property.[2] Cromwell put their leader, John Lillburne, a rank-and-file Roundhead, in the Tower, and drove the movement underground.[3]

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[1] Carl Bridenbaugh, Vexed and Troubled Englishmen, 1590-1642, (Oxford, England, Oxford University Press, 1968), pp. 353-354, and 395.

[2] Ashley, pp. 89-90. See pp. 110-111 for further discussion of the radical Protestant sects.

[3] It emerged in the 1760's and played a part in preparing the American and French Revolutions (Hill, p. 190).

Social distinctions, which have much to say about social connections, operated as usual during this period, and according to Hill "were very clear to contemporaries." He goes on to quote original sources describing the social composition of the Royalist and Parliamentary parties:

> A very great part of the knights and gentlemen . . . adhered to the King. . . . Most of the tenants of these gentlemen, and also most of the poorest of the people, whom the others call the rabble, did follow the gentry and were for the King. On the Parliament's side were . . . the smaller part (as some thought) of the gentry in most of the counties, and the greatest part of the tradesmen and freeholders and the middle sort of men, especially in those corporations and counties which depend on clothing and such manufactures. . . . The two reasons [for this difference is that] the tradesmen have a correspondence with London, and so are grown to be a far more intelligent set of men than the ignorant peasants. . . . And the freeholders . . . were not enslaved to their landlords as the tenants are. . . . Freeholders and tradesmen are the strength of religion and civility in the land; and gentlemen and beggars and servile tenants are the strength of iniquity.[1]

Matters like these are not at all easy for American high school students to sort out. Many of them do not know how to discuss class systems, whether obvious or partially concealed; and many more may be puzzled by the assumption, held even by the Levellers, that the voting population could not include the poor, because they were illiterate and subservient, hence not "free." As Hill puts it, ". . . the fact that the most radical political party even of the revolutionary decades excluded over half the male population (and all women) from political life tells us much about seventeenth-century English society. In normal usage, 'the people' did not include the poor."[2] Many such examples can be found in any history of the time, pointing up the difficulties in reaching an understanding of this middle-class revolution, yet showing also how important the study can be.

For preparatory reading, Roger Hart's chapters on "Cavaliers and Roundheads"[3] and "The Commonwealth of Trade" should be assigned, and the illustrations discussed; then chapters VI and VII in Ashley (published 1952) and all of Part Two in Hill (published 1961) can follow.[1] Though the same subjects are treated in both, there are enough differences in point of view and emphasis to make comparisons productive. Ashley's estimate of Cromwell in this book and in his Oliver Cromwell: Conservative Dictator, Antonia Fraser's in her recent biography, Cromwell, and Hill's comments might be gathered by the teachers and presented as materials on which to base an informed judgment of the man. Students need more practice and direction than they sometimes get in this type of inquiry, which should underlie their assessments of political leaders in all eras, our own included. More often than not, they are taught to shy away from "controversial" people and disputed issues rather than to learn how to approach them intelligently. Young students cannot be expected to resolve all the ambiguities of character and conduct that they will meet in books and in life, but they may be dissuaded from making snap judgments on insufficient evidence and from responding to catchwords like "image" and "charisma" when they vote on candidates for public office. Cromwell was a truly controversial figure and the most prominent actor in the events the class is discussing; so even a relatively brief consideration of his career will throw light on the entire interregnum.

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[1] Hill, pp. 123-124.

[2] *Ibid.*, p. 176.

[3] Of these labels Christopher Hill says, "The very names 'Cavalier' (swashbuckling officer) and 'Roundhead' (crop-haired citizen) imply a social sneer: the upper classes (including most of the Parliamentarian leaders) wore their hair long" (p. 123).

This would also be a suitable occasion for an independent study project on Ireland, if there are students with a special interest in its relations with England, a source of trouble off and on ever since Henry II's conquest in the late twelfth century. At any rate, Cromwell's connection with that unhappy history must be mentioned. The massacre at Drogheda (1649), which he tried to excuse as in part a reparation for previous atrocities by the Irish, was never forgotten: "So there was no let-up on either side. Nothing could smooth away, hide, or bury the bitterness of those years which has helped to shape Irish history ever since."[2] The students must realize how far back the present troubles in Ulster reach, with what important human concerns they have always been connected, and how extremely hard it will be to resolve them to the satisfaction of all sides— not just "both" sides. (Young people are sometimes taught to think that every issue may be neatly divided in two, with no ambiguities or left-overs to bother observers. One of the outcomes of learning some history should be to disturb complacencies of this kind.) Marvell's "Ode upon Cromwell's Return" could be read again now, and Swift's satire against the English— "A Modest Proposal" — might be brought forward from the early eighteenth century to show the indignation to which an Anglican clergyman was moved by seeing at first hand the miseries of the Irish people.

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[1] For retrospective view from the Restoration, see Prall, The Bloodless Revolution, chapter 1, "The Civil War Legacy."

[2] Ashley, p. 92.

No discussions of seventeenth-century topics can proceed far without a minimal acquaintance with religious terminology, principally the names of the Protestant sects that are mentioned most frequently, and those features of church government that distinguished one sect or denomination from another. Teachers will find adequate definitions in the histories listed above, with slight shadings according to the author's viewpoint, and as much explication of doctrine as a lay audience can be expected to absorb. Hill's examination of such labels as Presbyterian and Independent, and his descriptions of the Levellers, Diggers, Quakers, Seekers, Fifth Monarchy Men, and others who opposed Kings and Bishops and conservative Protestants alike, will help keep discussion accurate and will introduce the students to a world swarming with extraordinary people. The class should learn that the student and New Left movements of the 1960's can trace one line of their ancestry back to the Protestant Millenialism that flourished in this era. Radical Protestantism was most prolific in ideas. Many of them were too advanced for their own age, and some may still sound too revolutionary or too "levelling" to please all the students in a class. As Hill puts it, "In this intoxicating era of free discussion and free speculation, nothing was left sacred." He concludes that the great revolution in human thought dating from these decades was won; but the Puritan Revolution was lost.[1] The class should see to what extent they agree with the latter assessment, and they should mark some of the "defeated" ideas for future attention, to see whether— or where and in what form— they reappear in English history and our own. The underground travel of ideas is an engrossing subject, too large to enter upon here; but young people should be made aware of its existence and informed that it still goes on.

The Puritan Revolution was closely watched by the New England colonists, who kept up their connections with the Saints at home. Bridenbaugh says that "With the calling of the Long Parliament [1640-1660], hopes were renewed for a brighter religious and political future in Old England, and the Puritans suddenly stopped crossing the ocean. . . . The hegira had ended; and thereafter more persons returned than arrived."[2] America would fill up with their descendants and with more immigrants from England and the continent (and by force, from Africa), but the Puritans could survive now in the developing climate of toleration in England— though the students should be reminded of the kinds of exclusions that remained for years to come, and of the Puritan attitude toward toleration in the Massachusetts Bay Colony. Many returnees slid into a quiet nonconformity protected by the Restoration Settlement. The climate was propitious for a man like Andrew Marvell, too. His public career during the Puritan regime and his friendship with John Milton (who was briefly arrested in late 1660) did not cause him harm after the Restoration; he had maintained his contacts with Royalists and practiced fairly consistently in his writing the moderation he preached. Milton was a more alarming figure to the returning Court and conservatives, for he had defended the regicides and the Commonwealth, and opposed the Restoration, but he too finished his days in quiet.[2]

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[1] Note Ashley's statement, p. 97: "The tragedy of Oliver Cromwell was that he was never able to find a constitutional basis for his government. A patriotic Englishman, he regarded his fellow countrymen as a Chosen People who were the apple of God's eye, and he was anxious to do right, to preserve order, and to promote Christian well-being. But how could a soldier, raised to prominence by revolution after a series of civil wars and kept in power by an army, become a constitutional ruler?" It is the problem of the legitimacy and validation of rule in another setting.

[2] Bridenbaugh, pp. 472-473.

The students must have a sample, necessarily inadequate, of Milton's ideas on government, divorce, freedom of the press, education, and religion as they are stated and implied in his major writings. Many still appear revolutionary to some people; all were fiercely debated in his time. A short biography like that just cited should be available for leisure reading. It will show the proportions of the man, the less along with the more admirable; the variety, extent, and grandeur of his literary production; and the daring of many of the opinions expressed in his polemical tracts, which were truly warlike in their energy. Then the class should hear a rehearsed reading or recordings of "At a Solemn Music," "L'Allegro" and "Il Penseroso,"

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[1] For example, Cromwell's toleration embraced Quakers and Jews, so long as they did not defy civil authority, but excluded Roman Catholics and even Anglicans (Ashley, pp. 103-104). The Restoration Settlement and subsequent legislation reestablished the Anglican Church and restricted toleration as narrowly as possible while still observing the moral commitment made to the Dissenters. "The new act [1689] was, however, to meet with the grudging acceptance of the Dissenting leaders and was to remain the religious settlement for England for the next 140 years. Its great success in the long run was due, however, less to the actual provisions of the bill than the willingness to compromise over its enforcement in later generations" (Prall, p. 282). This would be a good subject to follow through to the time when the rights to vote, enter a university, worship, dispose of personal property, etc., had been won by all adults, including women.

[2] Douglas Bush, John Milton: A Sketch of his Life and Writings (New York: Macmillan/Collier Books, 1967; first published, 1964), pp. 130 ff. See also Milton's sonnet "On the New Forces of Conscience under the Long Parliament," which concludes with the famous line, "New Presbyter is but old Priest writ large."

and at least two passages from Paradise Lost, such as lines 689-775, where Adam and Eve's "blissful bower" is described, and Milton's hymn to matrimony follows, and the first descriptions of Satan in Book I, lines 27-124.[1] Milton deserves to be enjoyed in his wit and sensuousness as well as in his moral and religious passion.[2]

6. The Slave Trade

The forcible transportation of hundreds of thousands of Africans to the New World, which the religion of the Renaissance and the rationality of the Enlightenment did nothing to prevent, became an increasingly significant fact of life in seventeenth-century English colonial history, influencing economics, agriculture, and human relations in the New World, and international politics and trade relations in the Old. In England the trade began with several Companies chartered by the Stuart kings. Slaves were introduced into New England by 1638 and continued to be shipped there all through the Puritan Revolution.[3] England secured the Asiento in 1713, which energized the notorious "triangular" trade and caused English commerce to dominate the whole world. New England merchants profited right along with the English during colonial times. Moral doubts were voiced by some Englishmen, New England Puritans among them, but they failed to overcome the trading zeal of the merchants, who "disregarded altogether the views of their leaders that the Bible Commonwealth must be kept pure of foreign or disbelieving groups if it was to survive. The economic consideration was powerful indeed, and the Puritans simply ran the risk of rendering their utopia ineffective by bringing in Negroes."[4] This is not the whole story, of course; it must be continued under later topics. Planning committees will have to decide where to place the main emphasis and how much the class needs to learn about Africa during the course of the trade, and the

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[1] The line numbers are according to Douglas Bush, ed., The Portable Milton (New York: The Viking Press, 1949).

[2] Note this judgment: "Known to history as the one great Puritan poet, he might, had he died before the civil wars, have been hard to distinguish from the group of Cavalier poets of King Charles I's reign. . . ." (Ashley, p. 116). Since social and economic changes affect a whole population, students should ask themselves how artists and the various arts were supported from Shakespeare's time through to Dryden's death in 1700.

[3] See John Hope Franklin, From Slavery to Freedom, chapter VIII, "Puritan Masters."

[4] Ibid., p. 102.

English connection with it in the seventeenth century. Many students are discovering for the first time the existence of distinguished African cultures long before the Christian era and throughout historic times, until they were destroyed or irreversibly changed by invading Europeans and by contact with their cultures. Independent projects in African history can be carried out under the seventeenth-century topic and others; side studies should be offered throughout the American history curriculum. In many schools, courses in Black cultures are an accepted part of instruction, as they ought to be, but they may not be connected in any way to other coursework. In a humanities program, all so-called ethnic studies can be coordinated with the general curriculum, as they are here and in this entire framework, which is by definition based on the achievements and concerns of people everywhere.

7. Music

During the entire presentation of this topic, seventeenth-century music should be heard somewhere in the school every single day. (The same prescription can be made for many other topics and points of concentration.) The curriculum being outlined in this chapter contains quite enough time for the daily presentation of some type of seventeenth-century music in a more or less chronological order, so as to charm the students and illustrate to their ears the changes that occurred in music during the course of the century. Many students now play lutes, guitars, and recorders, for example; collect recordings of songs of that period, many of which are preserved in American folk music; and enjoy Baroque and other seventeenth-century styles written for small ensembles. Many music teachers and members of the community have specialized in the music of this era. So the resources are available to some extent in every school or district. The recommendation proposed here is that these resources be gathered by the humanities teaching team and made part of the daily schedules in such ways as these:

- Singing songs from plays by Shakespeare, Jonson, and other early-seventeenth-century dramatists, and perhaps some from Jonson's masques; lyrics by Jacobean and Caroline poets; popular songs of the time; hymns; and street cries

- Listening to live and recorded performances of the music of Byrd, Bull, Morley, and Orlando Gibbons; hearing some Church music of the polyphonic Anglican style of the early century and of the Puritan plain style of the 40's and 50's

- Listening to some of the music that Cromwell, a lover and patron of music, enjoyed; hearing some of the operatic music introduced in the late 50's

- Noting the references to, and associations with, music in the poetry read in class
- Hearing a great deal of Purcell's music, including passages from the operas

The aim should be to make the music of a period accessible to regular classes in the same way that other knowledge is, by doing it, hearing it, talking about it– being immersed in it for a while every day. Music should frequently be playing when students enter the classroom; it may or may not be discussed later, depending on the other activities planned for a given day. But the title of the compositions and their composers' names will be on the chalkboard, with dates if they serve a useful historical purpose. Just as often, a listening session will be planned in advance, and the teachers and students will prepare brief, informative remarks to introduce the works and relate them to others of the same period. As often as possible, songs will be practiced in class and sung as part of the general repertoire throughout the term. England was still a nest of singing birds in the late Renaissance; the students should learn a variety of the songs the people sang, and should keep up the kindergarten habit of singing together frequently before the other activities of the day begin. Student chamber groups and soloists, who will be taking advanced courses in music, should play seventeenth-century compositions at school assemblies indoors and out; they can also visit the classes concentrating on this topic, and demonstrate some seventeenth-century styles and techniques. The music chapters in Parts Five and Six will suggest other ways of making music appreciation an integral part of humanities instruction.

Other arts can be incorporated just as successfully. Sense-based education through photographs, films and film strips, three-dimensional models, and coordinated projects in visual and tactile art, household arts, and industrial arts classes can cause students to see a style of architecture or a city at a certain time in its history, follow the development of portrait painting, learn more about seventeenth-century needlecraft, medical illustration, gardening, or the making of scientific instruments. The city of London before and after the Great Fire of 1666 should certainly be considered as a subject for exhibitions and artwork centered on architecture. The work of Sir Christopher Wren in transforming London after the Fire can be well illustrated with reproductions, models, and relief maps. His career will also illustrate the reach of the scientific virtuoso, a type of learned person of whom England produced many examples in the century, and serve as a bridge to the founding of the Royal Society. Dryden's Annus Mirabilis (1666), in which he describes a new and greater London rising out of the ashes of the Great Fire, should be read aloud.

8. The Restoration

There will be no let-up in the pressures on planning committees to make choices from a crowded list of attractive topics. Three possibilities are outlined below as examples of what might be included in an introductory view of the Restoration. It is assumed that preparatory reading assignments are under way and that many themes from the earlier decades will naturally carry through to this period.

a. The transfer of power in the Restoration Settlement

b. The beginnings of modern capitalism

c. Bunyan and Dryden

a. There was popular rejoicing at the Restoration: some passages from Pepys's Diary[1] should be read aloud to illustrate. People had known ever since Cromwell's death, if not years before, that Charles II would return. But these facts should not lead the class to believe that a feeling of relief after the tumults of twenty years could erase the deep differences of opinion that had caused all the trouble in the first place. American students should be able to imagine how long it takes to recover from a civil war. The class should be looking for the causes of the peaceful transition, while keeping an eye open for rough spots on the way to the last political revolution of the century. A book such as The Bloodless Revolution will help teachers prepare for this subject, but it is too packed with politics for most students. They should stay with the more general pictures in Ashley, Hill, and others, and do as much comparing of these as they can. Hill is by far the more blunt and severe in his estimate of the effects of the Settlement on the poor, for example, and its entrenchment of "a sort of people that live plentifully, at ease upon their rents, extracted from the toil of their tenants and servants. . . ."[2] Charles II thought that monarchy and the preservation of religion and property went together; yet he knew that Parliament was a different institution from what it had been under his father, and the re-established Anglican church never regained its old position. The Declarations of Indulgence of 1662, 1672, 1687, and 1688 should be compared briefly in their main provisions only, to show how Protestant and Catholic dissenters were treated under the later Stuarts. (The treatment of Jews and other minorities as we would call such groups now, should always be kept in mind and mentioned in context.) Then the class should concentrate on James II's three years on the throne, troubled throughout, and the complicated maneuvering that finally put him on his way to exile in France. An opportunity to view the TV series "The First Churchills" would be of the greatest assistance here; the sight of the actors in these momentous events would rivet the crucial scenes to the students' memory.

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[1] Teachers should listen to audio tape #AT523, Univ. of California Extension Media Center: "Secret Life of Samuel Pepys."

[2] From a pamphlet of 1660 quoted in Hill, p. 222.

b. Social sciences teachers will have to take the lead to make the treatment of early capitalism a model for lengthier sessions to come. This is a most important time in economic history, and students must search out the conditions that made it favorable for the propagation of a new system of producing and distributing goods. One of these, the triumph of a vigorous, hard-working Protestant middle class, should certainly be singled out as an example. R. H. Tawney's Religion and the Rise of Capitalism will provide one famous thesis for discussion, and the students should hear it stated in his words. The teachers can summarize more recent scholarship that augments Tawney's or suggests alternatives to his hypotheses. The relations between politics and economics must also be treated, to the extent that they can be discerned; for example, the weakening of the monarchy and the growing power of Parliament under every regime had enormous consequences on land use, relations between masters and workers, small enterprises, and the like.

To undertake serious discussion of these subjects, most of the students will need catch-up work in economics. Some opportunities have been provided above in the treatment of other themes; and this framework of course, from Part One on, attempts to build a base for the serious consideration of economics at every level of instruction. However, a review of terms should center on the ideas that the students will have to grapple with, and the best methods of analyzing them; there will be no time for a lengthy survey of theory. Students must learn to use, as accurately as the present state of knowledge allows, terms like feudal tenure, capital, rent, class and class interest, market, cost, charge, wage rates, employer, entrepreneur, bourgeois, division of labor, joint-stock company, freeholder, copyholder, tenant, enclosure, common and waste lands, profit, laissez-faire, monopoly, etc., etc. They must imagine the outcome of converting the King's lands from feudal tenure to freehold: it revolutionized the relations between land and landholder, landlord and tenant. Before the end of the century, "The Constitutional order established at the Restoration . . . and consolidated by the Revolution of 1688 created the framework within which a capitalist society could work out its destiny unhampered by the control which the crown had hitherto endeavoured to enforce."[1] The movement from agriculture to industry accelerates from now on. Industrial struggles, of a type that students can recognize, occur in several parts of the kingdom; and by the eighteenth century, "combinations" of workers, the forerunners of labor unions, begin to be formed against massive opposition; class differentiations grow sharper. Some workers break the machines that have replaced their hands. What do young people in, or on the verge of entering, the labor market think about these matters? What vocabularies do they require in order to analyze them? There are no easy answers to grave questions. Students must be shown how to live with partial and provisional knowledge while searching for more, or they may become the victims of people who promise instant solutions. It will always be preferable to close a discussion with the issues unresolved and an honest confession of ignorance than to carry out a superficial analysis to a pat conclusion.

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[1] Hill, p. 204. See also Hart, pp. 89-90.

c. If they have time and a class that will meet them half way, language arts and drama teachers can make more of Pilgrim's Progress than a literary curiosity. Bunyan's life and this book are worth a try; both lend themselves to dramatic treatment. First, situate Bunyan, the miserably poor Puritan tinker, in prison for unlicensed preaching, this time for six months in 1675. (He had spent twelve years there between 1660 and 1672 and produced several books.) He is now occupied in composing Pilgrim's Progress. Next, rehearse a story-outline of the main events— nowhere near the whole run of episodes— and tell it to the class easily and sincerely, in an uncondescending style. Pilgrim's Progress belongs to the type of proletarian narrative, much admired in Bunyan's lifetime, and is meant to be read as a cautionary tale. Read a few short passages from the book that show Bunyan's style at its best. Then let the class choose three or four scenes to enact, writing their own scenarios. They might pick the encounter between Christian and Apollyon (Satan), or the descent into the valley of the shadow of death, or Faithful's trial in Vanity Fair, with Envy, Superstition, and Pickthank as witnesses against him, or Christian's welcome at the Celestial City. The book is crowded with dramatic incidents, and much of the dialogue is usable or adaptable.

Dryden was born a Puritan and died a Roman Catholic; after the Revolution of 1688, he lost the poet laureateship and his other public offices because he was a Catholic, and in his old age had to support himself by his writing— another career that carries with it a history of the times. Of his exceptionally varied literary productions, the most that teachers can hope to include here is a group of selections such as "A Song for St. Cecelia's Day," which should be read aloud to the class for their pleasure and then dittoed up for music students to keep; some passages from All For Love to compare with those they parallel in Shakespeare's Antony and Cleopatra; and parts of Absalom and Achitophel (1681).

Dryden's version of the Antony and Cleopatra story is treated far more appreciatively now than it was twenty years ago. During the year when this topic is studied, a planning committee may want to include a full reading of a Shakespeare play and one of comparable quality by another author; or a Shakespeare play alone, and later on a reading or production of comparable passages from Shakespeare and another author, such as is suggested above. At the very least, during the year of Renaissance studies, the students should act some scenes from Shakespeare and one other dramatist— Marlowe or Jonson or Dryden.

The satire in Absalom and Achitophel will come through to almost all the students if the Old Testament story on which it is based is told to the class and related to the rebellion of the Duke of Monmouth against his father, Charles II. Dryden's ironic assimilation of the dissolute Charles to the heroic figure of the King of Israel can be illustrated by quotation; the inset satiric portraits of Achitophel and the other villains can be contemplated as individuals and as types of men to be found in the politics of the late Restoration.

9. The Glorious Revolution

Students should ask why the exchange of power was accomplished without bloodshed, Tories and Whigs cooperating in the final settlement.[1] Then they should look at the Declaration of Rights (afterwards converted into a Bill of Rights) and see why Christopher Hill calls it "as successful a compromise as the Elizabethan Prayer Book . . ."[2] The lessons of the Puritan Revolution and the Restoration Settlement had to be balanced; civil disorder and popular revolution had to be made impossible. So the Declaration of Rights (1689) is no manifesto of unyielding political principles, nor were the succeeding Acts of Parliament that cleared some of its ambiguities and strengthened the position of Parliament. The Declaration does, however, contain provisions that will interest American students. After rehearsing grievances against the deposed King (as the American revolutionaries would do against George III), it then vindicated and asserted a number of rights and liberties. The class should read the two lists[3] and talk about them, searching for similarities with our Declaration of Independence and Bill of Rights and the French Declaration of the Rights of Man. What was omitted from the Declaration of 1689 that the students consider essential now to the protection of citizens against the power of the state? What is their real opinion of the first ten amendments to the Constitution of the United States?

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[1] As Hill puts it, ". . . the beauty of 1688 was that kings had been changed without the state collapsing, in refutation of Hobbes. The state was now different from, and more important than, the monarch"(p. 289).

[2] Ibid., p. 276.

[3] Prall gives them in Appendix G, pp. 318-320.

Teachers must decide if they want to take the discussion of political, religious, and economic issues through to the end of the century and the accession of Queen Anne. The last decade is a neglected area in most high school history texts, a kind of hiatus between centuries that never gets filled in review; so there are good reasons for noting some of the most significant features of those years. The class must certainly be introduced to the ideas of John Locke, particularly with respect to philosophy, politics, and religion. Teachers will have to do most of the work of abstracting the main themes for discussion from his Reasonableness of Christianity, Essay Concerning Human Understanding, and his two Treatises on Government; these works are too difficult for students to read unaided. Ashley, Hill, and Prall say a good deal about Locke— as usual with different emphases— and there are recent reference works to consult. A systematic analysis cannot be undertaken, but the following few ideas should be explicated as simply as possible and proposed for discussion:

. All knowledge comes from experience.

. Things are good or evil only in relation to pleasure or pain.

. Revelation must be judged by reason; toleration cannot be extended to "fanatics," atheists, or Papists.

. All men have a right to life, liberty, and property; and it is the task of government to protect these rights.

Locke is taught admiringly in American history classes, and for reasons that are clear to see, but he should not be taught uncritically. Since it is very hard to construct large systems of thought at all— and impossible to do so without falling into contradictions— Locke's ideas are sometimes contradictory. Teachers will have to show where and to what extent. If there is time to consider another work, his Thoughts on Education contains a great deal that is still valuable. Teachers and students together should ponder what he says against learning by rote, beginning the study of language with grammar, accumulating facts without exercising thought, undue regard to authority, excessive love for custom and antiquity, and so on.[1] However, as Hill says, "He urged parents whose children showed a taste for poetry to have it 'stifled and repressed as much as may be.' An ability to play musical instruments was no less harmful . . . since it 'wastes so much of a young man's time, to give him but moderate skill in it, and engages him in such odd company' . . ."[1]

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[1] Encyclopedia Britannica, 14th ed., vol. 14, p. 273.

10. Science

In 1730, three years after Newton's death, Alexander Pope wrote an epitaph "Intended for Sir Isaac Newton":

> Nature and Nature's laws lay hid in Night:
> God said, Let NEWTON be! and all was Light.

The day of the scientist as a culture hero had dawned. Although this potent mythic figure cannot be studied profitably until the eighteenth century, the origins of the cult can be found in the previous age, where by the 1620's a way had been prepared for modern science.[2] The Puritans were especially receptive: the Reverend George Hakewill, for example, argued in 1627 that "scientific observation was more important than traditional authority. It was man's duty to study the universe and find out its laws. This would help to restore the human mind to the primitive vigour which it had enjoyed before the Fall."[3] In the schools endowed by merchants and Puritan gentry, the study of science was an important part of the curriculum, and during the twenty years of the Puritan ascendancy, scientists found an atmosphere in which new ideas could flourish. The year of Galileo's death, 1642, was also the year of Newton's birth; he was born into a world that was ready for him.

The ways in which seventeenth-century science grew from its beginnings in the work of Sir Francis Bacon are of such great intrinsic interest that an interdisciplinary project or side study in the history of science could be built around them, to proceed concurrently with the other sub-topics in the curriculum. It would not replace a course in the science department, or be primarily concerned with experiments and other scientific techniques. It would be organized and taught (though on a much smaller scale) rather like the exemplary topic in the junior high school chapter— as a discovery process backed up by information from, and activities in, several disciplines. Week by week, while the class was situating itself in the seventeenth century and following the developments discussed under points #1-#9 above, the students would also be searching out the conditions that made the advancement of learning and the growth of science and technology possible. Along the way, they would stop to investigate such an event as Harvey's discovery of the circulation of the blood.[1] This would call for short descriptive lectures illustrated with slides, drawings by teachers and students, and any other kind of simple demonstration within the resources of the school. The same procedure would be followed for other comparable discoveries, experiments, and proofs in several disciplines— astronomy, physics, chemistry, anatomy, physiology, mathematics, and so on. Explanations should be kept as clear and free of abstruse terms as possible, and visual aids must be employed constantly. Astronomy as a specialty is not being taught in the project, nor physics, nor anatomy, but the social history of an era in science, plus some discoveries that have changed our conceptions of ourselves and of the world and cosmos we occupy.

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[1] Hill, p. 303.

[2] Ibid., p. 92. See his periodic reviews of the state of science in pp. 92-95, 179-182, and 247-252. See also Ashley, chapter XI.

[3] Hill, pp. 94-95.

For example, the students should see a map of the heavens according to Ptolemy, and then as Galileo, Copernicus, Tycho Brahe, Kepler, and Newton caused it to look. They should consider the remark of Professor Marjorie Hope Nicholson that "The two sides in the Civil War . . . correspond to the two camps in astronomy."[2] (What "camps," if any, do they find in astrophysics today? How do they themselves visualize the post-Newtonian cosmos?).[3] The students should also discuss how geometry influenced theology and therefore people's conceptions of God's powers and functions in a smoothly running mechanical universe. Inventions in the applied sciences must be mentioned, too, particularly in relation to agriculture, navigation, and industry.

By 1662 the Royal Society had been founded, and science became fashionable; many advances were made in several fields of study. The class should hear about the most important and receive illustrated explanations of those discoveries that retain their significance. But they should stay alert to social conditions: Professor Hill notes a falling-off in genuine interest and accomplishment during the Restoration (except of course for Newton), and a growth in dilettantism;[4] and Professor Ashley says that "It was not in reality until 1684, when the Senior Secretary of the Royal Society, Dr. Edmund Halley, went to Cambridge to consult Isaac Newton on the subject of the elliptic motion of planets, that the purely scientific history of the Society begins."[1]

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[1] Published in 1628, though not obtaining prominence until 1640 (Hill, p. 179).

[2] Quoted in Hill, p. 179.

[3] This might be a good time to study recent theories in a regular science class. An article entitled "The Incredible Universe," in the May 1974 National Geographic, should be available to all the students and be discussed in connection with this topic.

[4] Hill, p. 248. See also his remarks about censorship and limitations on political thought after 1662 (pp. 249-250).

The second half of the century may be viewed, in Ashley's words, "as the wonderful age of Newton." Enough should be done in the humanities classes to take the measure of his accomplishments in laymen's terms; mathematics and science students should go much farther. It is impossible to say just where this project should stop, except to set an arbitrary historical date; but before it is concluded, the class should discuss some relationships among various seventeenth-century ideas about science and scientists, and some that are circulating in our own society. Who are the culture heroes now? If the students were asked by the American Association for the Advancement of Science to invent an elegant couplet or quatrain as an epitaph for Einstein, say, what would they write? Or let them try to compose a neat, pointed couplet or quatrain to mark the occasion of the first landing on the moon. Newton was not so puzzled about the apple's fall as about the moon's not falling. What kept it up was the mystery. Does the class now know enough to explain his answer?

This question concludes the model outline on seventeenth-century English history and literature, but its rhetorical form shows that there can be no exact ending to any topic. (A marvelous one could be written right now about the moon. It could begin with the ancient goddesses who once represented or presided over it, and conclude with the latest findings about its geology.)

As readers of the framework finish this chapter and reflect upon its connections with its predecessors under the social sciences heading, they will see that another model or illustrative project has been under construction from Part Three to the present section— an introduction to the history of the United States from several different points of view. Commencing with the interdisciplinary topic on the Canadian-American border, continuing and expanding in the treatment of North and South American prehistory in Part Five, and reaching a combined terminus and new beginning here in seventeenth-century English studies, this series of interlocking discussions has surveyed the continental United States from all four of its long borders: the Bering Straits, Alaska, and the Pacific Ocean; Canada; Mexico, the Southwest, and the Caribbean Sea; and now the Atlantic Ocean. People from every race on earth have crossed these boundaries and made themselves into Americans and citizens of the United States. Students who learn something about these preliminaries and antecedents to our history as a nation will in the process become better prepared to understand that history and the culture it shaped from the early seventeenth century to the late twentieth.

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[1] Ashley, p. 155.

CHAPTER VI

FOREIGN LANGUAGES

As the nations of the world become more interdependent, people who are fluent in one or more foreign languages will find their skills in greater demand. Government, business, international relations, economics, the sciences, and the arts are just some of the fields where knowledge of foreign languages is useful. During their high school years, young adults begin to think seriously of jobs and careers, and they should be informed of the opportunities in these fields. Given the chance to explore them sufficiently, they may develop strong personal reasons for continuing foreign language study. There are others as well. Because cataclysmic problems like population growth, food shortage, depletion of natural resources, disease, and war are world problems, future generations must be able to communicate with one another in the attempt to solve them. High school students are sympathetic to such efforts and receptive to advice about joining them. When teachers can discuss realistically the ideal of helping people through learning their language, students will listen, and some may choose a future course based on this ideal. Students should be shown that job opportunity and international understanding are as good reasons for undertaking foreign language study as personal interest, cultural education, and preparation for college.

If the United States truly accepts the goal of becoming a bilingual society, it will have to begin a conscious drive toward national bilingual education. Most Americans do not have to speak another language to conduct their daily affairs and are therefore not inclined now to support such a national effort. However, many students will reach voting age before they leave high school, and those who have gone from kindergarten through twelfth grade under a bilingual-bicultural humanities curriculum will be disposed to do so. California is an especially favored location for cultivating linguistic resources. Many families are bilingual or multilingual and want their children to stay fluent in their ancestral tongues while they improve their command of English. Many other families speak only a foreign language at home and have great difficulty with English; their children absolutely must have bilingual teachers in their earliest years and should have them throughout their public schooling.

If they could graduate from high school with average to above-average competence in bilingual reading and writing, they could command jobs far better than any they may hope for now, and would almost certainly be impelled to continue their education. The state and the nation will be the richer for having given these young citizens the opportunity to do so.

Recommendations

Foreign language teachers in senior high school are urged to read and discuss the recommendations of the elementary and junior high school chapters, keeping in mind the young adults who will be their students. The junior high recommendations and activities,in particular, can be adjusted for senior high students. The faculty seminars and Humanities Planning Committee, in deciding what courses and activities should be offered under an interdisciplinary foreign language program, should carefully consider these propositions:

- Teachers of foreign languages should also be teachers of the culture of the foreign country.
- As members of the humanities faculty, foreign language teachers must participate actively in interdisciplinary programs, teaching about the history and culture of the country in the foreign language or in English whenever appropriate.
- Students should not be deprived of the knowledge and enjoyment of another culture, especially its literature, because they do not know the language.
- All students have the right to advance as far as they can in speaking, reading, and writing their native language, and schools must establish programs that enable them to do so.
- It is a desirable goal for all students to become bilingual and biliterate, and a necessary step toward the goal is for the teaching staff to become bilingual and biliterate.
- Faculties should gradually increase the number of courses taught in two languages. It is especially important that students in the third and fourth years of foreign language study have this opportunity.

- Students should be able to begin studying a foreign language at any grade level and continue studying it without interruption until they reach an intermediate or advanced level of proficiency.

- Students should have the opportunity to start a second foreign language, once they have gained the intermediate level of proficiency in the first language, and study it through at least the intermediate level.

Foreign language teachers must end their isolation from other members of the faculty and enter into joint planning and cooperative teaching arrangements with them. Foreign language teachers typically think of themselves as teachers of foreign language skills alone, and seldom see beyond them to the cultural setting. They generally keep to their own departments, satisfied to discuss technical matters pertaining to their discipline. Other members of the faculty are similarly content to leave foreign language teachers to their own affairs, and so do not ask them to contribute to history, language arts, or fine arts classes. These attitudes by and toward foreign language teachers must change if interdisciplinary humanities programs are to succeed.

The implications of teaching language and culture must be well-understood by foreign language teachers and other members of the humanities faculty. Heretofore, high school foreign language teachers have not had to take responsibility for teaching the political, economic, or social history of the countries whose languages they know, or their literature, music, art, and architecture. For many, having to do this will be difficult. They will have to take a new direction. The following publications may help make the change easier:

Nelson Brooks, "Culture and Language Instruction," Teacher's Notebook in Modern Foreign Languages. (New York: Harcourt, Brace and World, Spring, 1966).

Laurence Wylie, et al., "Six Cultures (French, German, Hispanic, Italian, Luso-Brazilian, Russian): Selective and Annotated Bibliographies." The Modern Language Association of America (Reprinted from Reports of Surveys and Studies in the Teaching of Modern Foreign Languages, MLA, November, 1961). These excellent bibliographies may have to be updated, but the works they cite are reliable ones "that language teachers will enjoy reading and which at the same time will increase their understanding of the culture whose language they teach."

Max Kirch, "Language, Communication and Culture," The Modern Language Journal, November, 1973.

The foreign language humanities faculty should take the initiative in preparing the whole faculty to achieve the long-range goal of comprehensive bilingual-bicultural instruction. An early start could be made by teaching some social sciences courses in English and a second language, and offering dual credit where appropriate. When at last students reach senior high school with sufficient bilingual training to enable them to take courses requiring a high degree of language ability, then the humanities faculty will have to organize a sequential bilingual program.[1] In the meantime, foreign language teachers must participate actively in planning and teaching interdisciplinary courses and activities. Some of these should be open to students who have not taken a foreign language , and some should have prerequisites. A sequence of courses in the Spanish language and Latin-American history and culture that could accommodate both mono- and bilingual students is illustrated in Charts 1 and 2, Chapter III, Part Four.

Special attention must be given to students who are just starting out on a foreign language, for they have passed the time of childhood when language learning comes most easily. By now, they are used to written language and tend to pay more attention to it than to the aural-oral method. Still, speaking ability has to be developed. Teachers can solve this problem by making their courses interesting and establishing friendly relations with their students. They should relieve whole-class instruction with small-group and individualized instruction.[2] Over and over again one hears that students drop languages not because they are hard, but because they are often so tedious and dull.

Students should not be held back in any way from reading the literature of the foreign language they are studying. They may be able to converse at only the first or second level of German, say, but high school students may very well be able to read a year or so ahead of that level. In fact, this is usually the case: there are fewer barriers to reading the language to oneself than to speaking it.

Why should students be kept from reading as widely as they want to in the language they are studying? Reading is one way to get into the culture. The same can be said for works in translation. They do not really come between a student and the use of the spoken language; they do not compete with the spoken tongue. The deeper a student gets into the culture being studied, the happier the teacher should be. Therefore, every foreign language classroom should have library shelves containing good literature well translated, along with works in the original language. Bilingual sets of short stories and novels, for example, and some drama and poetry should also be provided. Foreign language teachers should make a point of showing their students as many avenues as possible for entering the culture of the countries being studied.

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[1] Bilingual-Bicultural Education and English as a Second Language: A Framework for the Elementary and Secondary Schools of California (Sacramento: California State Department of Education, 1973), p.32. See also Part Five, Chapter VII, Recommendations.

[2] See discussion of individualized instruction in Part Five, Chapter VII. Foreign language teachers should also look at James Moffett's methods of language arts instruction and the drama-language arts chapters in this framework.

Students who reach intermediate or advanced levels have special needs also. They cannot be allowed to repeat material that they have already mastered. Many will be on their way to achieving near-native accents, and they should continue to have opportunities to pattern their conversations on those of native speakers. Because these students may take a special interest in interdisciplinary studies, teachers should tell them about those the school offers. Jobs that require knowledge of another language should be thoroughly explored with students who show average or above-average aptitude.

Able foreign language students should know that the public schools can prepare them for college-level study and for eventual professional or business careers that require command of one or more languages.[1] Interdisciplinary courses and programs that combine language and cultural studies can increase the range of learning for advanced students. A model for such a course is the "Humanities-in-French Program" developed at Grosse Pointe High School, Michigan. During 1968-69, classroom teachers, university professors, and special consultants developed a course for third and fourth year French students of above-average ability that would combine regular language instruction with the study of French culture. They sought to integrate art, literature, and music as well as history, anthropology, sociology, economics, and politics in order to describe some aspects of contemporary French life, with particular attention to topics dealing with young people. The course was taught during 1968-69 in a two-hour per day time-block by a team of two teachers. Students heard lectures, engaged in discussions, did individual projects, and worked on vocabulary, grammar, conversation, and translation in the usual ways. A wide variety of readings were assigned or made available, and several grammar texts were used. Students did more reading and writing in French than are usually required in regular courses. They listened to French music, viewed French art works, saw French films and telecasts, and heard French radio broadcasts.

The teachers began the course with an examination of the sociological and anthropological meanings of the term culture and then made some comparisons between French and American culture. In addition, the unit permitted students to look at French culture through the eyes of artists through the ages. "Using representative works of art through the centuries, an attempt was made to show how artists have portrayed the French in different periods of history. Music was handled on a similar basis, ranging from popular songs to the classics." [1]

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[1] For methodology and organization of programs for language-talented students, see Teaching Gifted Students Foreign Languages in Grades Ten Through Twelve (Sacramento: California State Department of Education, 1973).

The succeeding "units" of the course were organized around topics, problems, or themes:

> The theme of the second unit was "Problems of Youth Today." The emphasis on art enabled the teachers to show a selection of slides depicting youth at various times in history. The unit was a natural for the study of French education and to compare it with education in the United States today. The students had the opportunity to simulate an actual classroom in France. A major emphasis of unit two provided the opportunity for students to discuss the attitudes of the young people today. A basic reading was Pagnol's Topaze (Boston: D.C. Heath, 1936).
>
> The third unit, based on the French value system, enabled students to contrast values held by the French and Americans today. Gide's La Symphonie Pastorale (Paris: Editions Gallimard, 1925) was the basic reading.[2]

Selected works of authors ranging from Camus to Moliere were studied. The Joan of Arc theme in literature, music, and art was traced. French and American communications media--advertising, newspaper, magazine, radio, movie and television--were contrasted. Students could choose individual projects for the unit on technology; some worked in the fields of science, aviation, and architecture. The study of French-speaking West Africa, with special emphasis on the Ivory Coast, was treated at some length:

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[1] George T. Eddington, "The Classroom Teacher's Involvement in Curriculum Development: A Humanities and Area Studies Approach to Advanced French in the Senior High School," included in Barbara A. Ort and Dwight R. Smith, "The Language Teacher Tours the Curriculum: New Horizons for Foreign Language Education," Foreign Language Annals (October, 1969), p. 68. Further information can be found in the three volumes of unedited curriculum materials for Humanities-in-French which can be borrowed from ACESS, Educational Media Services, Contra Costa County Superintendent of Schools, 2371 Stanwell Drive, Concord, California, 94520.

[2] Eddington, p. 69.

> Four major lectures, spaced at weekly intervals, focused on the Ivory Coast. Topics covered included geography, anthropology, economics, and intellectual life. . . Large group instructional activities included a slide lecture on French-speaking West Africa and a presentation on the concept of negritude. Students had previously been assigned reading in French of some of the African writers who advance this concept. . . These activities were followed by small-group discussions based on the students' additional reading. Students were led to see that the negritude idea is based upon a specific historical and cultural set of circumstances.[1]

Foreign language humanities committees must also plan activities and courses that are alternatives to regular foreign language yearly sequences. Students who are not interested in several years of study may nevertheless like to take a single course or series of short courses for special reasons. "Traveling Abroad" could be the name of a course offered to eleventh and twelfth graders, giving a practical survey of a contemporary foreign culture, a vocabulary of common words and phrases, and useful information about exchange rates, hotel and travel accommodations, medical care, etc. Recent newscasts have shown that young travelers should know something about the laws of foreign countries and by no means assume that they are more lenient than U. S. laws. Young Americans traveling in Spain and Turkey, for example, have been given long prison terms, without appeal, for carrying drugs.

A second kind of alternative could be a course for reading only, the objective being to teach students to read newspapers, certain kinds of literature, and other materials as rapidly as possible. Twelfth-grade students who know they can use a reading knowledge of a language in their college majors might be interested in such a course. Those who feel inhibited about speaking foreign language but would perhaps like to understand and read one might also be attracted. Such a course might very well cause them to want to speak the language.

A third alternative would be a course conducted entirely in English about a particular period in the history of a foreign country or about some of its literature. Students simply do not get much opportunity to read good translations of novels, stories, plays, and poetry of a foreign country under the guidance of a teacher who knows them in the original. In some African countries, English is even the adopted literary language and reading these works could open up a study of non-English speaking authors who have chosen to write in English.

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[1] Eddington, p. 70. During the final year of the three-year project, the program was changed to a two-year sequence for eleventh and twelfth graders, "Introduction to Humanities-in-French," taught one hour per day, and a one-year, one-hour course for twelfth graders, "Highlights from the Humanities-in-French."

The foreign language humanities committee might want to make recommendations about studying second foreign languages and classical languages. There are differences of opinion about the place that Latin--or Greek--should occupy in a high school humanities curriculum. Some teachers believe that all the benefits that are supposed to come from studying Latin, such as understanding classical civilizations, or the grammar and vocabulary of one's own language, accrue to students only after many years of study and if teachers have consciously taught about the Latin language in relation to the development of Roman civilization or made careful grammatical and etymological comparisons. It is recommended here that Latin be made available in high schools and that students be allowed to choose it as they do any other foreign language because they are interested in it. Latin should be equal, therefore, with all other foreign languages in the curriculum, and should be recommended to students for the following reasons:

- It is an expressive language, containing much good literature.
- It can be spoken as well as read and translated.
- It can be useful in analyzing the vocabulary of English and other modern European languages.

In every sort of language teaching, resource centers have replaced the language laboratories of the 1960's with their rows of listening stalls and complex electronic hook-ups. The latter isolated students from one another and made them rely entirely on canned lessons, usually long dull drills. Resource centers also contain electronic equipment, but it is only part of a range of resources open to students in a hospitable environment that invites small-group or individual study. There are books, periodicals, newspapers, posters, charts, maps, and realia of the foreign countries whose languages are taught in school in addition to the tape and record players and recording equipment, listening posts, film and filmstrip projectors, portable blackboards, typewriters, and self-teaching machines.[1] There are private carrels, desks, tables, and comfortable furniture in quiet corners. Students display their art work on the walls and decorate the center in other ways, often featuring the culture of one country or an interdisciplinary project linking several cultures. Such centers are similar in purpose to the humanities classrooms, art workshops, and household arts centers described or referred to frequently in this framework; and the Humanities Planning Committee for each school should see that at least one well-equipped center serves the needs and interests of foreign language students and teachers.

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[1] See, for example, a discussion of this topic in Britannica Review of *Foreign Language Education* (Chicago: Encyclopaedia Britannica, 1968), I, pp. 85 ff

The foreign language study seminar must insist that job and career information be made part of the regular instructional program. More jobs and careers are being offered to people with knowledge of foreign languages than ever before, and the humanities faculty should keep students continually apprised of the situation, especially those with aptitude for languages. Information compiled by the United States Office of Education indicates that "within business, industry, government, and labor, large numbers of skilled jobs exist that require different degrees of language competency."[1] Most of the jobs are found in overseas divisions of automobile and other industries, foreign trade, tourism, and in the Foreign Service and Federal departments with overseas activities.

The growth of U.S. foreign trade has been accompanied by an expansion of import-export businesses, with the result that the number of jobs where knowledge of foreign language is needed has increased considerably. Jobs in the travel industry are also growing, from 144,000 in 1971 to an anticipated 182,000 by 1976. Foreign tourists are expected to come to this country in greater numbers, and the 1976 bicentennial celebration should be a high point. However, travel agents of other countries report that potential tourists hesitate, because they expect language to be a barrier. Some of the steps that have been taken to reduce this obstacle should indicate to students the need for increased foreign language study in this country, as well as the kind of jobs that are developing:

> The United States Travel Service and the American Hotel and Motel Association developed the language certification program which now has 182 hotels and motels as members. They have agreed to staff their front desks, switchboards, and restaurants with personnel who speak Spanish, French, German, or Japanese in addition to English.
>
> The Multilingual Port Receptionist Program is conducted by the United States Travel Service in cooperation with the Seattle-King County Convention and Visitors Bureau, the Commonwealth of Puerto Rico Ports Authority, the Port of New York Authority, and the Office of Education, U.S. Department of Health, Education, and Welfare. This program creates a multilingual student port receptionist corps which operates out of Seattle, San Juan, and Kennedy Airports.

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[1] F. LeRoy Walser, "Career Education Holds Foreign Language Challenge," Accent on ACTFL (American Council on Teaching of Foreign Languages), September 1973, p. 8. Mr. Walser was then Acting Chief, Technical Assistance and Training for Manpower, U.S. Office of Education. See also Lucille J. Honig and Richard I. Brod, Foreign Languages and Careers (New York: Modern Language Association, 1974). This report was made by the MLA pursuant to a contract with the U.S. Office of Education.

Travel Phone USA is a nationwide, multilingual, toll-free telephone-interpreter service sponsored by USTS in cooperation with Travelodge International for Spanish, French, German, and Japanese. This service has also helped airlines, hotels, and police who have encountered language problems with guests from abroad.[1]

Activities Going On in the Foreign Language Program

- Continuing to speak the language and to read widely in its literature
- Learning to understand the ways of living of another people through the medium of their language and the study of their culture
- Acquiring knowledge of the literary, artistic, and musical heritage of other cultures
- Seeing foreign films (with English subtitles, if necessary) and discussing them in English and the foreign language as ability permits[2]
- Performing plays either original or published, as long as the plays are within the linguistic capacity of the students
- Reading specially-edited classroom newspapers and other newspapers and periodicals in the foreign tongue[3]
- Reading for leisure enjoyment in the translated literature of the foreign language
- Attending local events connected with foreign cultures
- Cooperating with the humanities faculty to extend the reach of foreign language study

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[1] F. LeRoy Walser, p. 2.

[2] For an interesting extension of this activity, the class should listen to the audiotape "Art and Business of Film Subtitling" (#AT 30, 40 min.), in "Audiotapes, 1973," Lifelong Learning, October 15, 1973, the University of California Extension Media Center, Berkeley, CA 94720.

[3] An example of a good classroom newspaper with articles in both English and the foreign language (German) is Rundschau, published by the National Carl Shurz Association, 339 Walnut St., Philadelphia, PA 19106.

Some Interdisciplinary Methods and Activities Involving Foreign Languages*

Every nation has its myths and fairy tales; many of them are so similar that they can be translated easily into other languages. At San Rafael (California) High School, for example, the dramatization of "Red Ridinghood" by the Latin class generates great enthusiasm among players and audiences. In this activity, the discipline of foreign languages combines with the disciplines of drama and language arts (playwriting and study of mythology), music (vocal and instrumental), body education (dance), household arts (costumes and national foods), art (scenery), industrial arts (scenery and special effects), and social sciences (geography, economics, and national customs).

The students give a comic and satirical turn to their version of "Red Ridinghood", and name it Parra Palla Rubra. (At Lick-Wilmerding High School, a boys' school in San Francisco, a similar interpretation in a French version called Le Petit Chaperon Rouge brings down the house.) They play to the San Rafael student body and then take it to Davidson, a neighboring intermediate school, where it is received enthusiastically. Although students there do not know Latin, they are able to catch the satire through mime and word derivations, which are stressed by the actors, thus immediately establishing a rapport between audience and actors. A multilingual, interdisciplinary project could be developed by having different foreign language classes each write their own version, making the necessary cultural changes for each language and play them one night after the other on the same bill. For instance:

- The Latin Ridinghood wears a Roman garment and a red palla, a large red stole, which can be passed over the head. The other actors wear tunics of the Roman style.

- The German Rotkäppchen wears a dirndl dress with a short red hood. The boys wear Bavarian hats and short pants with shoulder straps, suggesting lederhosen.

- The French Chaperon Rouge wears a little red "Miss Muffett" cap and shepherdess dress. The boys wear the slightly baggy pants of the French paysan.

- The Spanish Caperucita Roja wears a red Spanish shawl and a rose in her hair. The boys look like bullfighters, with red cloaks.

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*See also the other disciplinary chapters. Foreign languages and ethnic studies are incorporated with the whole curriculum.

Variety is endless in the production. Each class invents its own business. Songs and dances of each nation should be interspersed freely throughout the performance. Red Ridinghood's basket should contain typical foods of each land. The art and industrial arts departments can construct simple props and an easily movable Grandmother's house. Extra parts can be invented by having a forest of live trees, who dance and sing. The hero can have a sidekick, the "hero's helper." (Such a player stole the show at San Rafael by his well-meaning mistakes.) Backdrops and scenery suggest variations in geography but still convey the idea of a common situation. The wolf can get his comeuppance, be reformed, or decide to go straight. The language ability of the classes will determine how sophisticated the play can be. Students can be involved right from the start in writing the play, thus learning to form sentences in conversational style, and practicing speech in the rehearsals, which they should be encouraged to organize and conduct by themselves, with light supervision by teachers. Each playlet should be only about 15 to 20 minutes long, and the whole performance should not take up more than two hours, allowing for change of scene and players.[1]

Students never seem to lose interest in cooking and serving the foods of a foreign country, and high school students really don't get the chance to do this on a regular basis. Foreign language and household arts teachers can and should make food preparation a regular feature of humanities programs. They can always count on this activity to bring together a number of talents and skills that create an interdisciplinary, multicultural atmosphere. Students themselves will enforce a rule of no English during cooking time, and take care to know precisely the meanings of directions and ingredients in recipes, including the application of metric measurements. Serving and eating the food can be as much fun as cooking it. What kind of table arrangements are appropriate for different kinds of foreign meals? Is the food put on the table or brought in from the kitchen? Who sits down first? Who is served first? What manners are observed? Table conversation will occur spontaneously (even students who don't trust their vocabulary or pronunciation will ask to have dishes passed), and after the meal music and dancing may take over. (A requirement of all foreign language classes at all levels should be to learn native songs, using native instruments or closely related ones wherever possible.) Natives of the country should sometimes be invited to supervise the preparation of a special dish, perform some original music or dances, or even tell favorite stories and relate experiences.

The cultural interest that food seems to generate often carries a class out into the community. Parents who may be foreign-born or who have preserved an old-country family tradition may invite students to their homes. Trips to local restaurants that specialize in foreign cuisine can be planned, and theatrical, musical, or film performances visited. Enjoying foods and other contributions of foreign cultures in this manner should be increased during the high school years. Students at this age remember such experiences and build up a conscious appreciation for ways in which other people live.

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[1] See also "Theater--A New Way to Study Languages," Wayne State University Alumni News, July, 1974, pp. 12-13. Many foreign language students from Detroit high schools and community colleges and members from ethnic communities visit the WSU foreign language theater.

Listening to and performing the music of a foreign culture are also interdisciplinary activities that seem self-evidently desirable, but they are seldom practiced consistently and in sufficient depth in high school. How many students get to know Spanish folk and classical guitar music? How many are familiar with popular German music of the eighteenth and nineteenth centuries? What acquaintance to they really have with French and French-Canadian chansons? There are many ways of bringing foreign music into language classes, and one of the least used is inviting people to school who have musical skills and foreign repertoires that they have developed as amateurs or professionals. Music teachers and foreign language teachers should combine forces more often to sponsor choral programs in a particular language, celebrate a well-known foreign composer's birthday with a concert of his music, or encourage musically interested foreign language students to study and perform in a musical genre of a foreign country.

The art and architecture of a nation deserve to be studied, just as its literature and music do. Students should have the chance to see good paintings and examples of architecture and to linger over them. Art teachers and foreign language teachers should coordinate their teaching about the art of different countries. The art department should offer full courses, and foreign language teachers should spend some time in their language courses showing art works they know well. They should reserve a block of time every other week and a full week at the end of the semester. This is very often a time when instruction peters out in some classes and extra-curricular activities take over. Teachers can make excellent use of the week if they have planned for it all year. This is a time for the leisurely showing of art prints and slides of paintings, sculptures, and buildings. Every showing should be followed by a well-led discussion. The more students know about a country's cultural products, the more that country becomes real. If teachers will take time to tie the language to actual people, events, and objects in a country's history, they will remove some of the abstraction and tedium from learning the language.

The work of artists reveals something about their inner lives and the world they live in, and teachers should carefully help students look at both. For example, without heavy-handedly delineating either political or art history between 1770 and 1820, teachers can show students how Goya's paintings changed from scenes such as the elegant young girl in a happy,warm setting in The Parasol (1777), through the heartrending depiction of execution in The Third of May 1808, and the somber, tragic pictures of his later "House of the Deaf Man" series. A selection of his work shows not only the changes in his moods, attitudes, and style, but also some of the disturbances that occurred in the late eighteenth century in Europe, the far-reaching effects of the French Revolution, and the despair that many felt when Napoleon showed himself to be the dictator and conqueror rather than the liberator of oppressed people.

It must be stressed that teachers will have to develop a methodology for showing art that is appropriate for the students' age levels. Presenting it in formal, art-historiographical ways may result in turning young people away from any further contemplation of art. Above all, teachers must avoid imposing categorical interpretations on students while at the same time leading them to see some of the significant characteristics of an artist and some of the interesting indications of the times. Students must, above all, see and enjoy the works of art for themselves.[1]

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[1] Foreign language teachers should reread the sections on seeing in the Later Elementary and Junior High School art chapters, and develop these methods further for the benefit of high school students.

CHAPTER VII

MATHEMATICS AND SCIENCE

The accelerating rate of discovery in science and mathematics and its impact on society in general and our schools in particular have been dramatic. High school teachers, for example, can no longer "cover" a subject like astronomy or calculus in one semester or one year, nor can the meager contents of most general science courses offer much to mature students. Increasing consideration is now being given to the values of science and the methods used in research rather than to teaching discrete "bodies" of knowledge.

This emphasis, however, may also be depriving students of knowledge they want or need in order to keep up with developments in science and mathematics. Consider for example the scientific information a layman is presented with daily. During just one week, articles on the following subjects appeared in the San Francisco Chronicle:

- The discovery that human cell cultures being supplied to researchers were not the type everyone had supposed them to be
- Arguments at a nurses' convention about the "right to die"
- The discovery that laser beams can be used to separate isotopes of uranium, a process that would greatly reduce the cost of producing fuel for nuclear reactors
- An increase in the acidity of rain in New England as a result both of pollution and of some efforts to reduce pollution

- Tests for asbestos levels in California drinking water and a search for the sources of the asbestos

- Success in separating nuclei from the cytoplasm in two groups of mammalian cells and subsequently adding the nuclei from one group to the cytoplasm of the other to create hybrid cells which lived and reproduced

In addition to the articles above, there were reports of ongoing controversies on environmental issues and fuel shortages. Although newspaper articles seldom give more than partial reports on scientific subjects, and are sometimes misleading, even to understand the subject of such reports requires considerable scientific knowledge on the part of the reader. A high school mathematics and science program should, then, provide students with basic knowledge that will allow them to understand what is happening in these fields.

Another major concern of the high school science and mathematics program is the relation of important scientific developments to students' lives and to the life of the planet and its peoples. Computers, for example, are an immeasurably valuable contribution to our economy and to scientific research. Their abuse, however, may lead to such a concentration of personal data that it constitutes an invasion of privacy. Scientific discoveries have extended human life and increased our creature comforts, but we have reached the point at which we must review all scientific and technological discoveries to determine how or if they can serve us well. The questions raised by such review are complex, leading students into the fields of politics, ethics, economics, and aesthetics; in fact, into the future of the human race. These are not small concerns and cannot be confined to an area designated as "ecology,"[1] though that word has come to symbolize our concern about technological development. Students should consider social responsibility in research and the application of its results, understand scientific methods well enough to evaluate publicized scientific reports, and appreciate the social ramifications of scientific discoveries.

Knowledge that students gain in high school will not sustain them for long after graduation. They must learn how to keep up with new discoveries, to weigh evidence in scientific controversies, and to judge the authority of sources that disseminate scientific and mathematical news. As adults they can then take pleasure in continuing to learn about themselves and the world, and make sound political choices about scientific matters that affect the directions taken by our society.

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[1] It should be noted that it was a woman, Ellen H. Swallow, who first coined the term and conducted, in the 1870's, the first ecological studies on the effects of pollution.

Recommendations

In senior high school mathematics and science programs, there should be many opportunities for entering students to catch up on work they have missed, and for all students to take courses over again, without penalty, until they really understand their content. Individual and small-group instruction will help many students; short units or "mini-courses" offered as side studies can help students with deficient preparation to remain in the regular program and not become "remedial" students. For some students, special tutoring by more advanced high school or college students may be helpful and is readily available if someone is willing to organize such a program.[1] A variety of approaches is also essential, since some students will have better-developed verbal skills, and others better visual and spatial perception.[2] In the junior high school mathematics and science chapter of this framework, a strong plea has been made to eradicate sexual, racial, and ethnic discrimination in the teaching of these disciplines. Readers should review that chapter.

Many science teachers have now adopted new programs that stress what scientists are doing as well as information about science. These include programs for physics, biology, chemistry, and earth sciences, and are usually referred to by abbreviated capital-letter symbols.[3] While these programs are good in themselves, they do not supply an integrated science program for high school students. The same is true for mathematics courses, traditionally sequential, whose titles alone frighten students who feel inadequate in mathematics. In a school offering many elective courses, students are unlikely, if they feel weak in mathematics and science, to choose any course labeled "chemistry" or "advanced algebra" or any other course that suggests to them a dry, difficult, or esoteric study.

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[1] High school and college students are eager for such work; they not only enjoy it, but the work gives some substance to their dossiers. They should be paid for doing it.

[2] Eleanor E. Maccoby and Carol Nagy Jacklin, "Sex Differences in Intellectual Functioning," Proceedings of the 1972 Invitational Conference on Testing Problems—Assessment in a Pluralistic Society (Princeton: Educational Testing Service, 1973), pp. 39, 41.

[3] PSSC: Secondary School Physics: The Physical Science Study Committee (Watertown, Mass.: Educational Services, Inc., 1959); BSCS: Joseph J. Schwab, Biology Teachers' Handbook (New York: John Wiley and Sons, 1963); CBA: Chemical Systems: Chemical Bond Approach Project (New York: McGraw-Hill, 1964); CHEMS: Chemistry, An Experimental Science: Chemical Education Materials Study (San Francisco: W. H. Freeman and Co., 1963); and ESCP: ESCP Newsletter, NL-1 Earch Science Curriculum Project (Boulder: University of Colorado, 1963).

Science and mathematics teachers should develop a coherent program that will provide the following:[1]

- A three- or four-year sequence of thematically related courses that constitute the regular program
- Fundamental information and procedures in physics, biology, chemistry, botany, astronomy, and earth sciences
- Concurrent development in mathematics, including at least algebra, geometry, and trigonometry
- Discussion of the most recent scientific discoveries
- Methods of keeping informed about scientific developments after they leave school
- Demonstration of the relationships between science and other fields (carbon-14 testing, for example)
- Appreciation of what remains unknown or inexplicable to scientists
- The history of science and mathematics, not only in Western cultures but in others as well

This is a demanding recommendation in several respects. First, it assumes that students will spend more time than is now customary in the study of science and mathematics, a necessity if they are expected to be members of a society in which science plays an important role. Teachers also have a responsibility to remain current in their fields through ongoing inservice training of the kind recommended in Part Eight below. Finally, this recommendation asks that scientists and mathematicians confer with one another and with other teachers to bring order, sequence, and interest to the high school curriculum.

A high school mathematics and science classroom (serving also as a laboratory) should not differ greatly in design from a junior high school classroom. There should be plenty of room for storage and for individual and group work. Many of the materials, games, and equipment of the junior high school room should be available.[1] Whenever possible, students should be encouraged to make equipment and models themselves; these are good projects for industrial arts classes. They can also use the discards of our technological society--appliances, automobile parts, and machines and tools of all kinds--as material for study and experimentation. Often, however, they will require some expensive and sophisticated equipment. It is far preferable to furnish classes with limited numbers of high-quality microscopes, voltmeters, calculators, and other such instruments than to provide them with shoddy equipment just so there will be one of each for everyone. The main thing is to surround students with materials that will encourage them to study and experiment, while providing the best equipment available for individual or group use when student work calls for it. The maintenance of such science rooms need not be a problem; it can become an opportunity for students to learn. Some students may begin a career by becoming laboratory assistants, computer operators, and repair people.

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[1] Our society will always need specialists in mathematics and science, and courses for advanced students should be available, either in the high school or in nearby colleges and universities.

There are science fairs in most urban areas of California that give students a sense of public achievement. These could well be associated with county fairs, where students can not only demonstrate their scientific and mathematical skills but also contribute to other exhibits. What are the nutritional values of the fruits, vegetables, and animals on display, for example? How does the nutritional value change when these products are preserved? Students may offer themselves as judges of a new category: the best-tasting and most nutritious foods on display at the fair.

Students should also exhibit in school what they have accomplished. Science classrooms should be continuous display areas for student work, whether the results are in verbal or visual form. There should also be a central display area, where the work of all students, from whatever discipline, may be exhibited for review by their peers, their parents and teachers, and the public.

The mathematics and science program has direct connections with other parts of the curriculum, and these connections should be made the most of. Teachers should get out of their classrooms, offices, and disciplines to talk with other members of the humanities faculty. In this framework the suggestions for study in the social sciences require the cooperation of science teachers on such matters as the history of science and mathematics, the origin and migration of races, the history of continental drift, and the bases for industrialization and automation. Artists are using the latest knowledge about materials, as they always have, and they should be working closely with scientists. They are also concerned with form and so should be talking with mathematicians.

Several "revolutions" in science have occurred during the twentieth century, some quite recently--for example, in agronomics, geology, microbiology, genetics, and astrophysics--and some of the most striking and significant of their results are being made available to the educated lay people by means of excellent television programs, magazine and newspaper articles, and reports in journals devoted to science. These extraordinary occurrences should be brought to the attention of students in every science class. Young people should get to know something about the "green revolution" and its implications for the continuation of human life on this planet; about the work of Watson, Crick, and others in describing the molecular biology of the gene; about the architecture of the globe (already discussed briefly in the junior high school social sciences chapter); and about the nature of the visible universe and its origins in cosmic events taking place some billions of years ago. Exceptional scholarship is not required of teachers who want to bring this history-in-the-making before their students' eyes. When they arrange a class project around a television program, or illustrate a talk with photographs from the National Geographic and Scientific American, they are doing what inspiring teachers in every age of discovery have done: in the course of educating themselves, they educate their students.

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[1] See the recommendations in the junior high school mathematics and science chapter of this framework.

It is just as essential that the history of older scientific revolutions be brought up to date. To use but one example here, science teachers should establish a study seminar with interested colleagues on the humanities faculty to prepare a project in the origins of the human species, and to discover what changes and advances have been made in evolutionary theory during the twentieth century. We stand now at a good point from which to view these matters historically and the inservice study seminar is the place where teachers can gather their resources for the project. They might begin with re-examining the possibilities of Topic #2 in the social sciences curriculum--"The diffusion of peoples northward from points of origin in Africa.[1] How much information have the students gained from that study? What are they ready for now? How can an interdisciplinary project bring the most recent scholarship to bear upon this grand topic of the beginnings of life?"[2]

High school students become voting citizens and adult members of our society by the time they graduate. They must vote on and participate in public decisions requiring scientific knowledge beyond the comprehension of any but the most specialized scientists or mathematicians. How does one deal with questions about which he or she has no specialized knowledge? Other important questions are these: When is a human being legally dead for purposes of organ transplant? What control should governments exercise over the content and packaging of prepared foods? What personal data should be collected for the purposes of controlling crime, or protecting businessmen and consumers? Should the government support certain kinds of research rather than other kinds? Is chemical or biological warfare moral, and what side-effects may such warfare have? Should all people be allowed to reproduce, even though they may pass on serious diseases or deformities to their offspring? Should reproduction be controlled generally to prevent over-population of the planet? Should we move our society toward a more "primitive" model for ecological reasons? And who would suffer or benefit most from such a movement? What do we mean by "primitive"? None of these questions is simple. To prepare themselves to deal with them, students should have sufficient mathematical and scientific knowledge to be intelligently skeptical, along with practice in considering such questions from an interdisciplinary point of view.

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[1] See the introduction to Part Five, Chapter VI.

[2] See Chapter X below, "Philosophy and Religion," for an interdisciplinary topic on various accounts of the origins of life.

Activities Going On in the Mathematics and Science Program

- Activities listed in the junior high school chapter on mathematics and science, provided they are adjusted for age level and ability
- Regularly using decimals, percentages, fractions, and the four basic arithmetical operations in computations
- Doing review and catch-up work in arithmetical operations if it is needed
- Continuing to practice the use of the metric system, not only in science classes but in vocational, art, social sciences, and language courses as well
- Applying mathematical skills in making sense of raw data from other fields by determining means and medians, estimating probability, etc.
- Representing in visual and verbal forms abstract relationships among lines, curves, shapes, and solids
- Conceiving, constructing, and carrying out experiments in physics, botany, biology, chemistry, and earth sciences
- Building equipment designed for specific scientific experiments
- Discussing and demonstrating basic scientific concepts such as the lever principle, Newtonian laws, mutation, molecular structure, and photosynthesis
- Estimating the significance of new scientific discoveries as they are presented in the public media or at scientific conferences
- Discussing the relationship between basic scientific discovery and technological development

- Debating political issues involving science and technology, considering the physical, aesthetic, economic, and political implications of such issues

- Discussing the relationship between science and government

- Discussing how they as adults will keep abreast of scientific and technological developments, or whom they would rely upon as authoritative interpreters of such developments

Some Interdisciplinary Methods and Activities Involving Mathematics and Science*

Ecosystems exist wherever there is life, and they are good subjects for interdisciplinary study. One likes to imagine a combination of seashore and mountains offering a variety of climates and life forms, but even in the center of a city there are human beings, cats and dogs, insects, plants (perhaps in pots), birds, and rodents, where relationships can be examined. Observation and measurement can be precise without being tedious. Students can build as many of their own instruments as possible to measure wind velocity, rainfall, temperatures, and the changing position of the sun. Animals, birds, insects, and plants can be enumerated and identified according to species; they can also be drawn and photographed. The songs of birds can be recorded, and students can make sonograms of them for comparisons. The movement of animals, birds, and insects also provides material for study. What lever principles are involved? What kind of special efficiencies result for various creatures? How much do the students know about the aerodynamics of bird flight? To measure the height of trees and buildings, students will have to exercise some trigonometry, and some basic chemistry will be required to analyze the soil and water.

Students will eventually assemble a considerable body of data and will have to determine ways to record it and then to analyze it. Some can build three-dimensional maps of the terrain; others can graph rainfall, wind velocities, and temperatures; and still others will figure out ways of showing changing relationships among life forms. Students should have the primary responsibility for making sense of their raw data, with plenty of guidance from the teacher, of course. They should discover the distribution of plants, animals, and other life forms relative to humidity, temperature, and light. Can patterns be discerned in the relationships among organisms (food, web, symbiosis, food pyramid)?

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*See the other disciplinary chapters. Science and mathematics are incorporated with the entire curriculum. Suggestions in the junior high school mathematics and science chapter and the interdisciplinary topics in Part Seven of this framework may be adapted for use in high school.

Can seasonal dominance for some organisms be established and explained? What conditions create the particular ecosystem under study?

Students should always be conscious that they are a natural part of the ecosystem they are studying, and that (like the organisms around them), they are striving for the best possible living conditions. What effect have they had on the environment by studying it? What effect has the environment had on them? Is there any way to determine what life on the site would be like in the total absence of human activity? In answering these questions students will have to consider some general environmental questions. If they have found pollution in the air, water, and soil, is the pollution limited to the immediate site of their experiments or is it a general problem for all life in the area? In either case, what would be the cost of eliminating it? That is, how many jobs would be lost; how might personal income and life-styles be affected; and what would happen to organisms that depend upon certain kinds of pollution? Students may want to investigate agencies responsible for controlling pollution to find out what their standards are and how they are enforced. Their study may also impel students to take their first steps as citizens by involving themselves in public discussions of environmental issues or otherwise making their views known to governing groups.

Another kind of study that yields interdisciplinary learning is the economic institution of insurance. Insurance of any kind is based on the assumption that, given enough data, probabilities can be determined which enable an insurance company to make money while reducing exceptional losses of money or income for their customers. How was this assumption developed historically and what were the earliest kinds of insurance? Insurance brokers and historians could be invited to discuss this matter to give both a business and a historical view of insurance. Arguments that medical insurance should be publicly, not privately, controlled should also be heard.

Specific matter of study for students must include statistics and probability. Coins may be tossed and probability figured on that basis, but students would probably get more fun out of a study of themselves. Let them set themselves up as an experimental group, trying to predict and record how many skin-piercing injuries occur among them during a two-week period. They can use as a control group either a regular class or a group (like a basketabll team) which they consider accident-prone. Much of the study here is a matter of applied mathematics. How does insurance work? How can predictions be made on the basis of data which can only be evaluated in terms of probability? (What is the probability of an insurance company going bankrupt, or making too much money, for example?)

A major focus of an insurance study should be automobile accident insurance. Most high school students are either automobile drivers or potential drivers. What are the differences between rates for male and female drivers, for example, and what is the statistical basis for such differences? Is discrimination sometimes involved, according to the data collected and analyzed by the students? Students can examine their own driving habits and those of their friends to see which patterns increase the probability of accidents. Influences traditionally considered by insurance companies include sex, age, marital status, driver training, and grade-point average. Which of these can students determine to be valid or invalid criteria for establishing rates? Other issues to be considered by students in such a study include matters extraneous to the driver, like speed limits, highway construction, and automobile design. Statistical methods and estimates of probability can be extended from this study to any other subject of concern to students.

Students who want to follow scientific discoveries or just be well-informed citizens need to know how to find current and reliable information. There are, first of all, some excellent television film programs: Cousteau, Goodall, the "Nova" series on educational television, and other occasional specials by the networks. A British series, "The Ascent of Man," directed and narrated by J. Bronowski, will soon be shown on educational television in California.[1] Such presentations should be viewed by students and discussed at school. The accuracy of the information presented and the general point of view of the program should always figure in the discussion.

Students might construct their list of the ten best-selling science books. The first problem they would encounter is what constitutes a scientific study. Do Benjamin Spock, Rachel Carson, and Linus Pauling all qualify as authoritative scientists? Are their books scientifically valid? Which ones, and why? How can the assertions made in best-selling books be verified by evidence? The opportunities for examination of scientific studies are abundant. There are, for example, very popular books about the origin of human beings which suggest a definition of human nature. Teachers should keep track of such books, especially those of a controversial nature, which often have a fashionable following among adults. Students should read some books like these, discuss them in the reading groups described in Chapter V, and judge the evidence on which they are based, with respect to its reliability and the interpretations the authors draw from it.

Knowing how many mistaken and stupid statements have been made in the past under the name of science, many workers in this field are very hesitant to reveal the results of or suppositions deriving from their research except to their colleagues. There are, however, magazines and journals that report accurately about scientific subjects. Students should choose what kind of information they want. National Geographic and Natural History, for example, offer very attractive and accurate reviews of scientific knowledge for an intelligent reader.

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[1] A book based on Bronowski's series and under his authorship is in print in this country: The Ascent of Man (Boston: Little, Brown and Co., 1973).

They do not usually report recent scientific discoveries. Neither does Scientific American, though it provides excellent topical summaries of important developments by major researchers. The British publication, New Scientist, reports most recent research well and is therefore available in most college and university libraries. The questions for students are what kinds of information they want and whom they can go to for authoritative advice when they need it. They should first go to scientific journals and see what they can understand for themselves. What they cannot understand should be noted for later discussion. How technical does their vocabulary have to be and how broad their scientific knowledge to understand what the article is about? They might attend, or review the proceedings of, a science conference to see how much they understand and how well the participants understand one another.

A major resource that is often neglected is the scientists themselves. In nearly every area of California there are colleges and universities in which scientists are involved in research. While they may not be willing to tell the local newspaper what they are doing or comment in writing about the work of colleagues, most of them would be willing to talk with a class about the validity of current research in a particular area and how to evaluate research in an unfamiliar area.

Teachers who are looking for ways to integrate science and humanities instruction will find guidance and practical help in the course materials that have been published as a result of the Harvard Project Physics. Begun in 1962 by a high school physics teacher, a university physicist, and a professor of science education, the project grew to include "college and high school physics teachers, astronomers, chemists, historians and philosophers of science, science educators, psychologists, evaluation specialists, engineers, film makers, artists, and graphic designers".[1] The project had three aims: to develop a humanistically oriented physics course, to attract students to the study of introductory physics, and to find out what factors influence the learning of science in school.[2] In this course, physics is placed within the context of the history of science and ideas. It is a well-written, extended narrative that is of sufficient length and substance so that students may locate themselves with respect to the scientific and philosophical ideas of a given time. The authors clearly explain their purposes to the readers, including the interdisciplinary one:[3]

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[1] F. James Rutherford, Gerald Holton, and Fletcher G. Watson, The Project Physics Course, Text (New York: Holt, Rinehart, and Winston, 1970), page 1 of Preface.

[2] Ibid, page 2 of Preface.

[3] Ibid, page 9 of Epilogue.

> All too often students have to discover the existence of the fabric of ideas for themselves. For it is a bad habit of some academics to teach their own subject as if it had nothing to do with others. But it is precisely by seeing these connections between fields that one becomes educated rather than only trained. We have made these links explicit in our course in the hope of providing an educational experience that, in a similar manner, you can and should obtain in all your courses.

Excerpts from works of philosophy and literature are quoted, including poetry, novels, essays, and science fiction. Many of the excerpts are long enough to give students a real idea of the writer's style as well as a generous portion of the subject matter. Included in the course material are a series of paperback readers that contain articles and passages from books about historic events in science, the work of some notable physicists, the philosophy of science, and the way science has influenced some artists. The students are invited to browse through this collection. Although these books are anthologies, they are not mere collections of bits and pieces.

Scientific, mathematical, philosophical, and literary material are interwoven throughout the text. Scientific theories, mathematical formulas, and philosophical ideas are explained within the narrative so that students have enough information to understand how the scientists "did science" and what they achieved. This method is far better for a humanities teacher of science than the common one of compacting biographical notes about great scientists in the margins of a text that deals primarily with the mathematical aspects of physics.

A course taught with these materials could be expanded through team-teaching. For example, drama, language arts, and philosophy teachers might cooperate with the physics teacher in treating some of the literature more thoroughly and dealing with philosophical ideas at greater length. An art member of a team could gather more examples of art that reflect the influence of science and mathematics or that show something about the time in which the scientists lived. The books contain an unusual variety of illustration, many taken from sources contemporary with the theory or scientist being studied. Some illustrations in the text can be improved, however. Paintings that were originally in color should be reproduced in color or omitted. (This is a law of aesthetics.) Many of the illustrative drawings should be larger.

Whether teachers use this text or another like it is for them to decide after careful examination and discussion, but in any teaching materials they select, they should look for the following qualities:

- A level and style of language appropriate for capable readers
- A narrative fabric that holds the book together
- Reliable, well-written explanations that do not become tedious

- A courteous regard for the reader
- An aesthetically satisfying format, but one that does not ostentatiously waste space
- Well-organized for study but not loaded with an apparatus of "study questions," "things to think about and discuss," "points to remember," irrelevant writing assignments, and busy-work assignments

Many different kinds of reading materials are needed for good instruction in the humanities. There can be no such thing as a single textbook or standard series for humanities courses.

CHAPTER VIII

INDUSTRIAL ARTS

The introduction to the junior high school chapter on industrial arts speaks in strong terms of the importance of the industrial arts for the education of all boys and girls, and should be considered part of this chapter. The recommendations and activities described in both places, as well as the many suggestions of an industrial arts nature incorporated in the elementary chapters, establish the industrial arts on a footing equal with other subjects in the humanities curriculum. With the skills and attitudes gained in elementary and junior high school, students can advance in senior high school to any level of accomplishment in industrial arts that they aim for. The program there will be commensurate with their desire to apply their minds and energies in productive work with tools and materials. Parents and educators have not yet fully recognized the depth and force of this urge.

High school administrators, counselors, and teaching faculty—including industrial arts teachers themselves— parents, and school board members will have to discard some outmoded views if the industrial arts humanities program is to be carried out in practice. Snobberies that operate in several directions must be reduced. Industrial arts teachers can no longer be looked upon as custodians of incorrigibles; counselors may not place all the problem students with the shop teacher; nor can the shops become a sort of ethnic preserve in the school. The humanities character of industrial arts can be maintained only if the instructors have a mixed student body to work with. On the other hand, industrial arts teachers should not yearn to deal with just the manual geniuses. Run-of-the-mill girls and boys who want to do things with their hands in school and in life must be made welcome. Other staff members cannot be snobbish at the expense of the industrial arts staff: one does not need a fine arts B.A. to be a humanities instructor as this framework is conceived. Also, shop teachers should not indulge in self-imposed isolation because they think they are looked down upon by the "academic" staff; and communities, especially suburban middle-class communities, must stop paying lip service to the value of the industrial and fine arts while really believing that students should only be concerned with "serious" studies; that is, college preparatory courses.

Suggestions for considering the industrial arts as preparation for jobs and careers are contained in this chapter; additional recommendations relating to vocational education can be found in the chapter on household arts. However, it is beyond the scope of this framework to treat vocational education separately and extensively. This is not to suggest that the writers do not consider vocational education of utmost importance. Indeed, it is precisely the importance of what happens to young people after they leave high school that has led them to stress what writers on career or vocational education do not stress; namely, that preparation for and selection of a vocation is the concern of the total high school faculty, not just teachers of industrial arts, homemaking, or business classes, or a few counselors. Young people need to know how they can measure up to a job as human beings, as well as how to learn the skills of a particular job. They must also realize that the self-confidence, aesthetic satisfaction, and technical ability they gain from mastering some of the fine, industrial, and household arts will strengthen them when they actively pursue a vocation.

Recommendations

The program of industrial arts in senior high school should include instruction in wood- and metal-working, drafting, auto mechanics, electronics, graphic arts, and photography.[1] The history and appreciation of architecture, methods and materials of construction, city and environmental planning, radio and television production, and filmmaking should also be studied. The school should provide workshops in as many crafts as possible—leather, ceramics, textiles, metal and wood, lapidary, plastics, still photography, filmmaking, and others. Craft clubs should be organized by students, and teachers who choose to sponsor them should receive extra compensation if club activities take place after school.

In high school, students can specialize in industrial arts and still do considerable work in the sciences, humanities, and fine arts. Advanced courses in high school shops employ techniques that closely resemble those used in industry, and when students reach this level they are receptive to instruction about industrial methods and occupational opportunities.[2] The industrial arts become a vocational preparation for them in addition to being, as they are for everyone, a source of manual, intellectual, and aesthetic satisfaction. All students should learn to perform many industrial arts skills well and experience the pleasure of planning making, operating, and repairing a wide variety of objects and equipment. All students should become craftsmen in at least one of these arts and appreciate craftsmanship in all of them.

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[1] Guide for Industrial Arts Education in California (Sacramento: Department of Education, 1970), p. 11.

[2] Ibid.

The humanities faculty must see to it that the way is open for all students to spend sufficient time in the industrial arts to reach these goals. At the very least, they should take courses and activities during half of their time in high school. Students who plan to go to college should not be counseled out of industrial arts courses in order to take only the college preparatory courses; nor should students who wish to concentrate in the industrial arts be discouraged from taking courses in other subjects. Flexible scheduling will allow all students to take a judicious mixture of academic, artistic, and manual studies throughout high school.[1]

The humanities faculty must also be aware that any given group of entering students will contain a number who have not had the kind of junior high school industrial arts training recommended in this framework. Procedures must be set up whereby these students can be phased into the industrial arts program without being thwarted by elaborate prerequisites. Industrial arts teachers must take special care to see that all students have the time and practice to let their capacities for handling materials, tools, and processes mature.

The heterogeneous, coeducational nature of the industrial arts program must be maintained in high school. Having students of both sexes and all abilities in industrial arts classes should be as natural as having them in English class. Parents, faculty, and students must be made to realize that discrimination against female students in the industrial arts has been so profound that nearly everyone, girls included, assumes that shop is for boys only.

Girls have thus been denied the opportunity to develop their abilities in using tools, machinery, and equipment, to plan and make things in the shop, and to become craftswomen and artisans capable of finding employment or pursuing an avocation.

In schools all over the United States, men and women with special skills and with the warmth of nature that young people respond to are sharing their expertise with the coming generation. Practising artisans and craftsmen, older students of the industrial arts, housewives with special capabilities, and other members of the community with industrial arts talents should be invited to school to assist teachers and students. The school should make the widest possible and most inventive use of retired craftsmen, male and female, in the community. These people should be on the campus in a volunteer and paid capacity for a stated number of hours so that industrial arts, like other humanities instructors, may enjoy the benefit of individualized, small-group, and community-assisted instruction.

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[1] See Part Four, Chapter III, Organizing, Scheduling, and Staffing Humanities Programs.

Women who have kept house and done other valuable human work have much to offer an industrial arts program. Both boys and girls must have women to look up to as models of manual competence and ingenuity, as well as men. Many women have taught themselves how to use tools and operate machines. They should be in the shop along with men. The humanities faculty should seek out and invite women industrial arts teachers to join the staff.

Industrial arts teachers should organize counseling seminars for job- and career-bound students in much the same way that they are organized for students in the household arts. Other members of the faculty should be involved when subject matters such as English, psychology, and economics are called upon.[1] In these seminars, the small-group discussion techniques already in use throughout the humanities program should be employed to explore what the community has to offer students in the broad spectrum of the industrial arts. Teachers, students, union officials, and potential employers should come together and speak frankly and informatively about possibilities for employment, further training, and career development. Not just jobs in shops, factories, or on construction sites should be investigated, but also possibilities for becoming independent artists or members of small craft shops or studios.

High school students do not get enough concentrated, up-to-date, and unified instruction in the problems of the technological age in which they live. Only by gaining some understanding of modern industrial society can they begin to know the social context in which they will work. Industrial arts, social science, and language arts teachers can combine forces to teach about industrialization, migration, and urbanization in the United States and other countries of the world.[2] They can also deal directly with some of the hard questions of industrial life in the community, state, and nation, something that schools have been reluctant to do. Industrial arts teachers must think beyond the confines of the shop and enlist the aid of their colleagues in other disciplines in seeking information on such questions as:

- What has assembly-line production done to industrial craftsmanship? (Students should visit assembly lines and talk with workers. They should read books and see films about assembly lines and other kinds of automated, mind-deadening work; for example, the humorous, satirical, revealing commentary of Charlie Chaplin's film Modern Times.)

- In what trades can a worker expect to do independent, creative work? — or do almost all workers follow procedures set up for them by someone else?

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[1] See Chapter IX, Recommendations.

[2] See, for example, the last three topics in the junior/senior high school social sciences curriculum, and the discussions of technology throughout the framework.

- What are the personal satisfactions to be derived from an industrial career? What do some working people in the community really think about their jobs?

- What kind of human relationships can be expected in the industrial world? Can they be improved? What kind of companionship can one expect? What is thirty years in a certain kind of job going to do to a person?

- Is it easy for an eighteen-year-old young man or woman from the suburbs to get and hold a job, for an inner-city young man or woman, for youths of different races and minorities, or for immigrant youths?

- What does the world of work look like from different viewpoints: employed and unemployed, skilled and unskilled, and older and younger workers; foreman, plant manager, or owner of a business?

- Where are the genuine craft establishments that exist in the community? What kinds of industries are dependent upon small craft and fabricating plants?

- What is the kind and amount of retraining that a person should anticipate during a working life in a trade or craft?

- How does one come to realize the influence of machines and technology on our lives? Can human beings control technology?
- Is there time, place, and energy left for contact with nature in urbanized, industrialized communities?

- What are the avocational possibilities of various kinds of industrial arts? What kind of aesthetic and kinesthetic satisfactions do they produce?

As a result of their work in the industrial arts, fine arts, and household arts, high school students should become quite practiced in observing and appraising things for their aesthetic worth and for qualities of good design. Teachers in these three subjects alone can create literally hundreds of activities in which students can plan, make, and arrange things that are well-designed and beautiful to look at. Students should have many opportunities to observe and discuss these qualities in the things they and their classmates produce. When teachers plan such activities cooperatively, they will heighten students' awareness of design and beauty and give them a sense of aesthetic values that they cannot get as well when the subjects are taught separately. Such concrete experience gives a broad basis from which to write about the aesthetic qualities of things in language classes or to discuss the nature of aesthetics in philosophy class, and it expands the reservoir of pleasurable things to remember and think about in one's private life.

In high school, students should study several styles of architecture in their own and other world cultures, and the kinds of materials and methods of construction used to build them. They should know how history and culture influence styles of architecture and building, finally concentrating on one society or a period of history and studying its architecture in depth. They can observe ordinary homes, offices, stores, and churches in their own communities and in nearby towns and cities to see how architectural forms and styles dating back to ancient times find their way into contemporary California buildings. They can try to account for the sterility and shoddiness of much commercial construction. City planning, urban development, and environmental control are topics that arise naturally out of discussions about architecture. Students and teachers should be investigating such questions as how can industry plan, finance, and build cities that will enhance human life, and how does society gain the wisdom and make the decisions that will ensure a humane life for people living in cities?

Activities Going on in the Industrial Arts Program

The activities listed in Part Five, Chapter X, can be adapted for high school classes; in addition, the following kinds of activities will be going on:

- Gaining control of materials and tools:
    - sawing wood and cutting metal expertly
    - drilling, planing, sanding, or hammering with dexterity
    - turning out a finished object of wood or metal on a lathe
    - bending, twisting, and shaping hot and cold metal
    - staining, painting, and finishing objects in other ways
    - fabricating and assembling parts to make a whole
    - knowing electrical theory; wiring circuits; making and repairing motors
    - repairing household appliances
    - making general repairs on a car and knowing how to find the cause of malfunctions

- Watching a project of one's own choice and design take shape from idea to completed form

- Doing advanced industrial sketching and drawing, including renderings in perspective

- Making accurate working drawings, layouts, and patterns, and constructing things from them

- Reading architectural plans and blueprints

- Drawing floor plans and landscaping plans for houses

- Constructing models of buildings, vehicles, and objects in different materials and scales

- Discussing and evaluating the aesthetic qualities of objects of metal and ceramic art, the architecture of houses and buildings, and common everyday tools and implements

- Sketching, photographing, filming, writing or recording observations about the design of industrial objects, the "open" and "closed" spaces of cities, or the appearance of places where people play, work, eat, sleep, or spend leisure time

- Becoming expert in one or more crafts:

    etching, enameling, peening, planishing, dowing or fluting metal surfaces

    preparing and dyeing yarns, weaving on frames or foot-treadle looms

    knitting and braiding, knotting, and hooking textiles

    making ceramics: using jigger wheel and molds, applying glazes, firing biscuit and gloat wares, and fabricating glass

    working with plastics: shaping by heat, pouring into molds, filing and scraping, assembling with cements, screws, and heat-pressure, finishing with a hand or machine buffer

- Being aware of the sights, sounds, smells, tactile surfaces, and atmospheres of the workshop

- Knowing how science and mathematics apply to one's own work

- Working on projects that unite the industrial arts, fine arts, and household arts
- Reading about people and processes of special importance in the industrial arts and handicrafts
- Reading architectural magazines, craft manuals, and trade journals

Some Interdisciplinary Methods and Activities Involving the Industrial Arts*

Students like to discuss the things they do in shop with each other and with the instructor; this is one way they learn to name tools and parts, identify processes, and develop technical vocabularies. They have to label plans and drawings, make out bills of materials, and write directions about how to build or assemble something. Having students write so that others can understand them is a goal of both industrial arts and English teachers. Writing problems that occur in shop could be brought to composition seminars; and ideas, feelings, and observations associated with industrial arts classes could find their way into imaginative writing.[1]

Industrial arts, art, and language arts teachers can teach complementary aspects of photography and filmmaking. Students who are interested in developing and printing film can be attracted to the artistic values of photography and may be introduced to film as an art form by a teacher who has organized a course in film appreciation.

Model-building— a favorite hobby of many adolescents— can be extended to recreating towns of the past or designing new cities. Students can help construct or repair many things for the schools, such as shelters, stage sets, large sculptured objects for decorating the grounds, playground equipment, vehicles, collection centers, and scientific apparatus. Construction activities open up many interdisciplinary opportunities for planning, writing, reading, working in groups, calculating, photographing, sketching, reporting, and so on.

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*See other disciplinary chapters, especially the Visual and Tactile Arts and Household Arts. Activities that bring in the industrial arts are recommended throughout the entire curriculum.

[1] This and the two succeeding topics can be viewed as suggestions for the interdisciplinary treatment of "Communications and Media," "Construction," and "Marine Science," three of the fifteen "career education clusters" recommended by the United States Office of Education for study in the public schools.

Art and industrial arts teachers could help students publicize information about the animal and plant life of lakes, rivers, or bays that they gather in biology class. The examination of aquatic life reveals aesthetic data as well as scientific information. Drawings of animal life can be rendered by art students, and illustrations and written information printed by graphic arts students. The growing number of vocations connected with marine ecology can be surveyed.[1]

Architectural field trips can show students how to look at their communities in new ways. Equipped with sketch pads, cameras, knowledge of styles of architecture (and skill in note-taking), students from combined industrial arts, art, and social science classes under the guidance of their teachers can take field trips to urban and suburban areas, museums, and city planning offices. One teacher found that within a three-mile radius of Fremont High School in Oakland, he could trace the history of California architecture from early times to the present. Ordinary houses built between 1920 and 1940 featured pylons supporting front porches, with a solidity reminiscent of those flanking the entrance to Egyptian temples. The Fourth Church of Christ Scientist reproduces Corinthian columns and stairs; the floor plan resembles that of the Pantheon in Rome. A house at 7th Avenue and East 18th Street is an example of the kind of borrowing from the Greeks that Thomas Jefferson favored, even though the architect fell short of pure Greek Revival. The Greek Orthodox Church on Lincoln Way combines the floor plan of the Greek cross set within two peristyles, modern concrete and stainless steel construction, and landscaping with rocks and olive trees. Good examples of Gothic, Baroque, Georgian, and Victorian styles can also be found. The building that housed the Murphy Buick Company (now torn down), designed by a famous California architect, Bernard Maybeck, combined Islamic, Japanese, and Roman motifs, and yet had a unity and identity of its own. The steel shell and stone sheath of the Central Building echoes the

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[1] Over four thousand students a year in grades 9-14 in schools of Contra Costa County have been involved since 1971 in a field ecology study of the delta and estuary complex of San Francisco Bay. They take biological samples of bay water and then apply sampling procedures at research stations in water areas close to their schools. Students send in data on physico-chemical and biological changes to a central computer. Printouts are made available to schools and governmental agencies. The project had not been set up to include art activities; however, one of the students produced a series of superb drawings of the animal life she had investigated. Her drawings made attractive covers for instructional units developed in the project. Art, graphic art, and journalism students could become involved in disseminating the findings of such a project to the public. (Marine Ecology Research Project, Contra Costa County Superindent of Schools Office, George J. Castellani, Director).

Wainwright Building in St. Louis. The Kaiser Building, a graceful example of international skyscraper style, carries one's eye from Lake Merritt across the skyline of Oakland to the horizon of San Francisco city and bay.[1]

Lithography is both a commercial process and an art medium. Students could make stone plates to get a sense of how lithography began. Reproduction of lithographs of such famous artists as Daumier, Toulouse-Lautrec, and Picasso could be displayed along with those of local contemporary artists. Daumier made lithographs to show political and social conditions. Lautrec made posters, and Delacroix used lithographs for illustrations. Field trips to art galleries, museums, commercial and private studios, and printing plants could demonstrate to students the place that lithography holds in the world of art and commerce, and what the jobs in this field are like.

Jewelry-making illuminates history and social customs when it is included in the study of personal adornment, one of the oldest forms of art and craft on record. Men and women from earliest times have adorned themselves to show their unity with the deity and with nature, to proclaim their social standing, to designate offices of power and authority, to express love and other personal bonds, and simply to decorate their bodies. Articles of adornment from prehistory down to the present time in many world cultures show how close artists and craftsmen have been to nature, and how they borrow from nature in making their designs. Adornments have also expressed religious and other kinds of symbolism. Adolescent boys and girls are intrigued by adornments, and in recent years it has become acceptable for boys to wear medallions, bracelets, headbands, and the like. Why this was not so as recently as the 1950's can be an engaging question for teenagers to investigate and leads them directly into looking at the types of adornment that men and women have worn in different periods of history. As students make pieces of jewelry and other kinds of adornment in craft classes for themselves, their families, and their friends, it is very easy for teachers to start discussions about the aesthetics of personal taste. Students can be helped to broaden their tastes and to consider things that are right for them rather than merely in vogue. However, teachers must be extremely careful not to imply criticism of personal taste or allow students to be critical of one another. Students themselves should be made aware of the deep personal significance of bodily adornments and how feelings can be hurt through even casual critical remarks.[2]

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[1] These examples are taken from an unpublished paper written by Mr. Thomas Gage. He made slides to illustrate the field trip in Oakland and did a similar study of an area in suburban Concord. Mr. Gage is Coordinator of English and Reading, Mt. Diablo Unified School District, Concord, California.

[2] This activity was contributed by Jeanne Palmer Rinaldi, Art Consultant, Lafayette, California. She recommends the following book for teachers to study: Guido Gregorietti, Jewelry Through the Ages (New York: American Heritage Press, 1969).

One of the concepts of science that students should learn is the interdependence of all objects in the universe and their interaction with the environment.[1] The uses to which natural resources are put in a school are determined by economic, political, and social decisions made by parents, school officials, architects, and other members of the community. When manufacturers use natural resources, the ramifications are worldwide. For example, if a time comes when there are not enough forest resources in the United States, where shall we get wood for homes, furniture, household implements, and art works? What are the reforestation policies of California and other western states? American copper companies play a crucial part in the economies of countries like Chile and Peru. A map on the wall of the shop showing the sources of world metals could be as instructive as one in the social science classroom.

The study of natural resources can contribute to students' appreciation of nature. For example, trips to forests, especially where there are trees like the great redwoods, give people a different perspective on wood as a product of nature. When students learn first-hand that they can influence public policy on the regrowth of forests, and when they contemplate the grandeur and beauty of trees, then they may realize that the arts of man must be built upon reconstructing rather than destroying nature.

Many other questions about resources can be asked. For example, what resources do plastics deplete? How can plastics be made biodegradable? Students could be asked what they would be willing to give up in order to preserve the environment and conserve natural resources. Whether their answers are in the form of written or oral compositions, they should state clearly what every one of their prescriptions might entail. They could confine themselves to one type or range of materials, such as oil, wood, or plastics.

An extended interdisciplinary project originating in the industrial arts could give students the opportunity to design and build a socially useful product. They can make sketches and working drawings, outline the process necessary to fabricate it, and then build the product or a model of it. They can describe the relationship of function, materials, and beauty in the product, justify its usefulness, estimate the price— taking into account the cost of fabrication and marketing— and determine the social and ecological implications of it if mass-produced. The school could display these products in its gallery; they could be entered in craft shows, and some of them might even qualify for patents.

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[1] *Science Framework for California Public Schools* (Sacramento: California State Department of Education, 1970), pp. 104-106.

CHAPTER I X

HOUSEHOLD ARTS

The household arts are an integral part of the humanities program in senior high school, equal in importance to all others in the curriculum. These arts are for everyone; they have something to offer every single student for the improvement of personal life. Within the various courses, activities, and study groups comprising the program, such topics will be considered as household maintenance, family resources, foods and nutrition, textiles and clothing, child development, love and marriage, physical and emotional health, and the sociology of the family. All these topics have interdisciplinary connections, which can be developed by teachers of the household arts, language arts, fine arts, social sciences, body education, and other disciplines.

The household arts are a focal point in this framework for dealing with vocational education from a humanities perspective; the industrial arts are another. Vocational education is conceived here in the broadest terms, and all teachers on the high school faculty are asked to involve themselves in teaching it. They must help students face such questions as what do I need to do to get a job? what kind of further training and education will I require? how do I plan my life after high school? Household arts teachers have a special responsibility to help students prepare for jobs and careers in business, industries, and public services related to the household; but other members of the humanities faculty should also help them become aware of the kinds of personal satisfactions that various jobs and careers offer, the style of life they demand, and the type of people who are attracted to them.

Readers should review the introduction and recommendations in Chapter IX, Part Five, and consider how these are applicable to senior high school household arts programs. The following recommendations are meant for that level, but they contain ideas appropriate for junior high school also.

Recommendations

Household arts courses should be made equally attractive to male and female students; to students of high, middle, and low ability; and to students who plan either to enter college or to get a job immediately after graduation. They are not to be dumping grounds for so-called vocational students. Counselors can play a key role in maintaining the heterogeneity of household arts classes. They cannot proclaim the importance of these courses for everyone while discouraging boys or college-bound students from taking them. Counselors must encourage all students to choose household arts courses as part of their senior high school programs and be ready to help explain the value of these choices to parents. The Humanities Planning Committee should see to it that there is continuing integration of household arts and humanities programs, so that students may take household arts courses or interdisciplinary courses involving the household arts during at least four semesters in grades nine through twelve. They should also be able to choose work-study programs that are related to or centered in the household arts program. (See recommendations below on work experience and work-study.)

Some of each student's coursework in the household arts program should be related to one or more of the major cultural areas covered in the humanities curriculum: American, Californian, European, African, Asian, and other cultures. There is a wealth of cultural background to draw upon in the United States alone. For example, ethnic subcultures have their own traditions of cooking, sewing, domestic architecture, interior decorating, and family celebrations. They have preserved some traditional attitudes toward family relationships, sex, religion, work, education, and pleasure. Cultural traditions and beliefs should be treated with respect even as they are studied critically. Students should grow to appreciate the diversity of the cultural influences on American home and family life, and understand some of the crises within families and within society that may have their roots in this diversity. Do they note regional variations in some cultural traits? Is a national supra-culture forming?

The household arts deal with students' perceptions of themselves as individuals, family members, friends, and workers. Hence these programs must appeal to students from different ethnic, religious, and socio-economic backgrounds. Many household arts programs are tailored to fit the stereotypes of white middle-class American life, and students from families of modest income or from families whose cultural ways are quite unlike the stereotype are often bewildered and offended by such programs.[1] However, since American material well-being is a norm constantly held up before growing children, they will have to learn how to evaluate this standard in light of their own aspirations and values. Often the strength of family life or membership in a cultural group offers alternative ways of looking at this matter.

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[1] Consider the following comment from a student looking back on her home economics experience: "What I am saying is that at one time I was married (still am, separated, but married) and I found it was hard for me to live off a small salary and support both my husband and myself. I was taught in home economics to make my husband a happy home. I really don't understand what this is. I really don't! Is it just to iron his shirts or cook his meals or what? With my husband I found that a happy home was when I was out working. . . . What did I learn in homemaking and how does it pertain to my life now? Well, the answer is that I can't see it. . . . I really can't. Insights, "Proceedings of the Conference on Consumer and Homemaking Education, November 9-10, 1970, Anaheim" (Sacramento: Bureau of Homemaking Education, 1970), p. 23.

The "open laboratory" is a regular feature of home economics departments in some high schools; it is an arrangement that ought to be established in all household arts programs. The best use of the open laboratory is made under flexible scheduling. For example, whenever a foods or clothing classroom is not in use, individuals or groups of students may go to it and work on projects of their own choice or activities that grow out of their regular class work. The unscheduled time available in most types of flexible scheduling makes it possible for students to visit this kind of lab once or twice a week, where a teacher or an experienced student is always on duty to oversee supplies and equipment. Students can make clothing or decorative items out of textiles for personal adornment or for decorating their rooms, or they can cook foods for small groups or for couples. Teachers in foreign language classes may schedule time in open labs for preparing foods of the country whose language they are studying. The open atmosphere of the household arts laboratory is conducive to spontaneous conversation among students. "When you have leisure time and not much money, what do you do with your time to fulfill a need or develop an interest?" This is a question that household arts teachers can put to students, but they must also provide settings where students can learn to use time productively, and follow directions and procedures on their own. Household arts laboratories are one place where this can be done.

Child care centers on the campus are a logical extension of household arts programs. Adolescents enjoy working with children, and the surest way of making education for parenthood a concrete experience is to give them the opportunity to observe and deal with the behavior of children under the supervision of an experienced teacher. The centers can serve a social purpose by offering help to working mothers in the neighborhood. They can be a natural way to bring teenage mothers back into high school. The parents whose children attend the center can work as aides and consultants for the whole program. The centers must be staffed both by male and female students, because they are places for coeducation in parenthood. If junior and senior high school teachers and administrators have really shown parents and students the value of coeducational household arts programs, child care centers will be seen as a high point in the coeducation of adolescents.[1]

Regardless of whether they plan to go to college or get a job immediately after graduation, all students should have the opportunity to participate in a work experience or on-the-job training program while in high school. The school and community will have to expand their roles in providing work experience for students, for this is perhaps the single most important thing that can be done to acquaint young people with the world of work and bring it into their school life. Being able to do productive work of a non-academic nature is very important for developing the self-confidence of young men and women of all abilities. The school will have to cooperate closely with the community, especially labor and business organizations. Jobs for students cannot supplant jobs for adults. Placing students in jobs and maintaining liaison between the school and businesses will require increased time, staff, and money. As much of this kind of work as possible should be done by students themselves.

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[1] One type of child care program can be observed in the Parent-Child Education Center of Berkeley High School, Berkeley Unified School District, California, Mrs. Vera Casey, Director. Students at Berkeley High School — those who are parents, both mothers and fathers, wed and unwed, and those who are not parents — may enroll in the theory and laboratory courses in child care and development as part of the home economics department and receive credit for graduation. Those who are going to be parents may enroll as soon as pregnancy is known, and they may enter their children in the group while they are infants and toddlers. Students learn with their own children and those of others what it means to be parents. They study such topics as emotional care (rocking, loving, cradling — the warmth of physical handling), health care, nutrition, creative play, physical and emotional growth, readiness for learning, prevention of physical and emotional abuse, and the like. Another type of program is the Infant Care Program of Dixon High School, Dixon Unified School District, Mr. Charles Ary, Vice-Principal, conducted during 1972-73, which brought together children of nearby migrant workers and twenty students, some of whom were boys, in the vocational homemaking department. The center was located at the migrant workers' camp, and students were bused back and forth. Topics studied in connection with the center were housekeeping, pre-natal care, foods and nutrition, health, and child development. Students earned five units or more of credit per semester, which applied toward graduation; they were so enthusiastic that a waiting list developed of others who wanted to join. Students and children became very attached to each other. At Monte Vista High School in the San Ramon Unified School District, there is a child development program strongly supported by parents and the community that includes a nursery school for children of three to five years of age. (Some mothers feel that their five-year-olds are not ready for kindergarten.) The course is planned for a year, but students may enroll for shorter periods of time and receive credit accordingly. It is open to juniors and seniors, both boys and girls; eight of the fifty students in the 1973-74 school year are boys. Instruction covers the period of childhood from pre-natal to pre-school. "The students don't realize how much they need and want to know about child development until they go through the program," comments Mrs. Loretta Wilhelmsen, founder and teacher of the program.

High schools and school districts will have to employ more students than ever before. They can do so in the cafeterias, lunchrooms, child care centers, and science and household arts laboratories. There are clerical and other kinds of office jobs in district and school offices, libraries, instructional material centers, and athletic departments. Teacher aides, tutors, curators of school art collections, theater and orchestra managers, and reporters for school publications are also needed in high schools.

Work experience outside of school must extend beyond clerking in stores, pumping gas, and doing uninstructive volunteer chores. One untapped sources of jobs is in the arts and humanities.[1] Schools should find out what opportunities can be created for students to work part-time during a semester or a year in museums, art galleries, and public libraries; with symphony orchestra, opera, and theater companies; in publishing companies and radio, television, and film studios; and as apprentices to local artists, or research assistants to local writers.

Work experience can best serve the academic and personal interests of students when there is very close coordination between what students do on the job and what they learn in the classroom. Food Education and Service Training (FEAST) in the home economics field is a two-year interdisciplinary program that prepares high school juniors and seniors for jobs, careers, or further training in the hotel and restaurant industry after graduation. They receive work experience in restaurants and hotels while pursuing their academic program in food service laboratory, science, English, mathematics, and accounting. The subjects are organized around the knowledge and skills that prepare students to be effective in their first jobs. Students are able to apply learning to practical situations and to get a sense of how different branches of learning can be brought together to meet situations arising on the job. The problems of relations with co-workers, employers, and customers are a constant source of discussion in FEAST classes. The FEAST program could serve as a model for planning other humanities programs that would bridge the gap between the world of work and the world of school.[1]

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[1] The Arts and Humanities is one of the fifteen occupational clusters established by the United States Office of Education for the study of career education in the schools. These clusters should be explored for setting up work experience opportunities for high school students: Agri-Business and Natural Resources, Business and Office, Communications and Media, Construction, Consumer and Homemaking, Public Services, Fine Arts and Humanities, Environment, Health, Hospitality and Recreation, Manufacturing, Marketing and Distribution, Marine Science, Transportation, and Personal Services.

Seminars of a new and distinctive type should be inaugurated in household arts programs. Students on work-study or on-the-job training should meet regularly in small groups with several instructors to discuss and evaluate their work experiences and learn more about the field in which they are working. Students who have graduated should be invited to sign up for these seminars for at least a year following graduation, and drop-outs should also be able to join them. These seminars must be interdisciplinary, because on-the-job training is almost always limited to the narrow scope of the job itself. Students need and deserve to know something about the history, economics, sociology, and psychology of their work as well as the industrial history of the United States. Such seminars can help make their later lives and their ways of earning a living harmonious, interesting, and good for the nation. The seminars will create ties among the teaching staff, work-study students, on-the-job trainees, counselors, employers, union leaders, and community agencies. Academic and vocational counselors should work with seminar students and with the employer and employee representatives and teachers assigned to the seminars. The employers will sometimes find themselves taking an academic role, and teachers will often have to put themselves in the role of an employer. Members of community agencies or community-business-labor groups should participate in the seminars at least once or twice a semester. Parents and other members of the community should be invited to attend upon occasion. Retired people can contribute a great deal to the seminars and absolutely should be represented in every seminar plan. Teachers might be invited to talk about their status as employees within the school district and in the community.

The seminars must be held in an atmosphere where ideas, impressions, and feelings can be discussed safely and freely. There are enough resources among the teaching staff of a typical high school to meet the needs of students; and there should be enough interest among students, teachers, and employers to sustain a genuine exchange of ideas. The seminars should have a workable number of students, with perhaps a maximum of eight to ten. When students come to a seminar meeting, they will be invited to discuss their thoughts and feelings about such things as the attitudes the workers display towards their jobs, etiquette of the job, what is talked about on the coffee breaks, personal relationships among older employees and between them and the trainees, and other topics that will naturally arise. The psychologist member of the seminar, by using student comments, can teach social psychology. Students will be talking about personal relationships among employees, the vocabularies they hear, pecking orders, gender dominance, status relationships, ethnic relationships, cliques, and off-the-job social life. The psychologist can also watch for fears or other disabling emotions that prevent young people from applying for jobs or doing as well as they might in the jobs they do get.

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[1] Food Education and Service Training is a federally funded program for high schools. It is supported by the hotel and restaurant industries, which provide work experience opportunities and scholarships for students, and inservice training for teachers. There are a number of FEAST programs in high schools in the San Francisco Bay Area. A regional Coordinator of FEAST programs is located at the Regional Vocational Education Office of the State Department of Education in Oakland, California. Much can be done to enrich FEAST programs through the fine arts and humanities. For example, students should read literature concerning hostelry and culinary traditions in European and American history. Customs of hospitality in different cultures could also be studied. Students should be helped to apply aesthetic skills in evaluating and planning the interiors of hotels and restaurants. The level of taste that prevails in American standardized motels and restaurants might be raised if students in such programs as FEAST could receive training in aesthetics, design, and environmental planning.

Social science teachers can satisfy the students' need to know about the rise of technology and corporate economics. They can draw on examples from local communities and from the history of western civilization. Mobility (upward and downward) in the American social order, the work ethic, attitudes toward "failure," and belief in progress can be brought into the seminar discussions.[1] English instructors who have been working in the ways recommended in this framework can make a great contribution to the seminars, because they will already have been teaching *several kinds of writing*. The seminar is not to become a vehicle for teaching so-called Business English. Teachers will find out the kind of instruction in writing, reading, and speaking that students lack; then they can establish *ad hoc* courses (anywhere from four to ten weeks in length) designed to help students compose a letter, make out an application, write a report, read a manual, improve their use of the spoken language, etc. Such *ad hoc* arrangements are meant to meet the real needs of students and to avoid the trivialization of skill instruction that takes place in isolated, semester-long courses on grammar and usage. What is lost in such courses is the coincidence of the students' needs and desire to learn a given skill, and the instruction available. Instructors in the seminar must realize that they have the resources to teach to the needs of students as the students express them. If business letters must be written, students should not be referred to semester-long courses in business. Students who want to put their ideas into clear writing should be able to do so immediately and within a frame of reference that means something to them. The job and the life of the mind must be connected in as flexible and direct a manner as possible.

The responsibility for placing students in jobs or further schooling after they graduate is a human, not a vocational, one. Placing students in jobs is situating them in life; and the faculty, administration, and board of education must share this responsibility. The culminating activity of job and career education programs should be introducing students to jobs, to further education, and to other productive activities. Students themselves should be involved in the work of interviewing prospective employers, seeking out new kinds of jobs, advising fellow students on how to make the best impression in an interview, and writing up notices and descriptions of jobs. They bear the responsibility, of course, of applying for and securing the actual job. Instead of engaging in the fanciful and often ego-damaging sport of deciding who will be most likely to succeed after high school, graduating students and their teachers might engage in the real and pleasurable task of seeing how many can be given a genuine start toward success. The job-placement activity of school should be ongoing: students really want part-time and summer work during high school. It must be said again and again that the high school faculty and the resources of the school district be organized to help students make productive contact with the world of work. The final report of a two-year study of vocational education conducted for the California State Board of Education lends weight to this recommendation.[1]

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[1] See the drama/language arts chapter above for suggestions about leading productive discussions.

The household arts is a discipline in which students can gain practice in reaching intelligent conclusions, which is decision-making by another name. Teenagers tend to make quick judgments and not to recognize the many things that can affect a decision. Most students have some control over their time for study, work, and leisure; recognizing this fact, they can perhaps regulate their lives somewhat better. When a teenager has the job of preparing the family's evening meal, he or she has to think of how much time will be required, what the family preferences are, what food is available, and how much money should be spent with respect to the family budget. After a young person has learned to sew, he or she must decide whether to make or purchase clothing. What level of skill is required to make a particular item of clothing? How much time is needed, and what will the material cost? People need to consider many things when they choose a place to live: size of family, age of members, rental or purchase, transportation and nearness to work, the interior and exterior aesthetic environment, one's living pattern and habits, to name just a few. When they have a household to maintain, they must make decisions about such matters as time, money, and personal energy to be expended, placement of furniture, sources of light, the use and expense of labor-saving appliances, and whether to follow a program of maintenance cleaning or catch-up cleaning. Teachers can help students reason about some of the actions they take in daily life, showing them how to sort out relevant and irrelevant factors when they are faced with having to make up their minds, and to consider alternative choices before deciding upon a course of action.

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[1] "Data from school districts show a high level of student interest in work. Reports indicate that typically 20 percent of the student body works part-time and another 30 to 50 percent would work after school or half-days if work were available. In one large urban district, 50 percent of the high school applied for work, but only about 10 percent found jobs. . . the school districts, in cooperation with community agencies and employers, should strive to locate a wide variety of part-time and summer jobs for students. Few schools or districts maintain student placement offices, but the success of those that do demonstrates the feasibility and value of such service." Arthur D. Little, Inc., A Policy and System Study of California Vocational Education (Sacramento: California State Board of Education, 1970), p. 72.

Activities Going on in Household Arts Programs

- Becoming proficient in cooking a variety of foods and serving them in attractive settings
- Sewing or weaving articles of clothing and personal adornment
- Designing and making decorative and useful household objects
- Repairing household equipment and appliances
- Exploring alternative ways of running a household
- Observing and arranging the interiors of living and working quarters to see the effects of different aesthetic viewpoints and standards of personal taste; reading magazines devoted to these topics
- Discussing the household arts as a discipline and as a preparation for adult life
- Observing and describing the behavior of children of different ages; relating textbook information to the observations
- Caring for children of different ages; responding to their physical and emotional needs; helping them play creatively; using play for instructional purposes
- Studying the physiology and psychology of human growth and development
- Reading a wide range of social, philosophical, economic, and religious literature on marriage and other types of family relationships

. Discussing the meanings of love in human culture: romantic, parental, religious, sexual, ethical, and connubial[1]

Some Interdisciplinary Methods and Activities Involving the Household Arts*

In child care programs, faculty members who have training in child psychology, educational psychology, health, and body education can help students apply their powers of observation and imagination when they work with children. The team approach enables students to see how different disciplines can be used to understand and guide human behavior. Students will find themselves studying people in new ways as they try to foster the artistic, dramatic, and musical talents of children, devise new toys and games, and design play, work, and learning environments for them. Writing accurate, descriptive observations of children at work and play is a skill that students can use in social and psychological case-reporting, journalism, dramatic sketches, and the like. They may discover vocational interests while enrolled in child care programs, such as teaching, child psychology, audiology, speech therapy, pediatrics, and child social work. Students should be able to gain work experience inside the school system as aides to kindergarten and elementary teachers and outside the school in nursery schools, day-care centers, and children's wards of hospitals.[2]

"Managing by Twos" is an interdisciplinary activity that can extend over a semester and involve teachers from several disciplines. Students pair off to manage a household-for-two on a minimum income and deal with a series of simulated problems as they arise. They have to purchase food, equipment, and supplies; pay bills, rent, and taxes; and make repairs and improvements. They must cope with unexpected situations such as loss of job, protracted illness, fire, theft. Like all household activities; this one must be conducted without sex or gender bias. Boys may pair off, girls may pair together, or boy-girl pairs may be established. The focus is on how two people make a household succeed with limited resources and the personality and talents that each brings to the venture. The psychological problems to be simulated are the kind requiring adjustment of attitudes, habits, values, and personality traits in the daily running of a household and the give-and-take of living together as friends. Students should be involved in setting up the problems. Simulating real-life situations is a new kind of planning for the humanities faculty and will have to be worked out by trial and error.[1] An interdisciplinary team will need considerable time for planning such a program, and a substantial block of time during the week for at least a semester in order to conduct it.[2] The following are some of the kinds of situations that can be simulated, along with related subjects and topics that must be studied:

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*See the other disciplinary chapters. The household arts touch upon all subjects in the curriculum.

[1] Discussions of human sexuality should be conducted within the context of the human need for love, security, companionship, and protection. See Chapter III, Body Education, concerning the pedagogy of this topic, as well as Chapters III and IX in Part Five.

[2] Teachers should have students read and discuss the Foreword to Parts One and Two, and the Kindergarten and Early Elementary Education sections of this framework.

- Planning daily meals and purchasing food at local markets (economics of price-setting; consumer economics and comparative shopping; nutrition and science)[3]

- Knowing the social services that are available to people, what must be done to qualify for them, and the services that are inadequate to meet human needs (economics and sociology; history of public welfare)

- Managing the finances of a household (consumer mathematics; banking, saving, and investing)

- Entering into contracts (history, sociology, and economics; legal and financial obligations of contracts; reading and interpreting contracts; analyzing advertisements about installment loans; finding out about agencies that protect consumers and offer legal aid).[4]

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[1] For one discussion of this technique, see Robert C. Maxson, "Simulation: A Method that Can Make a Difference," The High School Journal (December 1973).

[2] See suggestions for scheduling in Part Four, Chapter III.

[3] A very popular course called "Cooking for Two" is conducted by the economics Department at Richmond High School, Richmond Unified School District, and was developed under the leadership of Mrs. Sidney Price, department chairman. The class divides into twos. Each pair takes a dollar, for example, and goes out shopping. Students learn to shop selectively, buy for nutritional value, manage time, and prepare meals carefully. Change from purchases is kept by the teacher, and the class throws a party with the savings at the end of the semester.

[4] Readers are reminded again that in the State of California 18-year-olds can legally enter into contracts on their own. The need for informing students about contract buying was forcefully discussed at the conference on consumer education, Anaheim, 1970. See Insights (Sacramento: Bureau of Homemaking Education, 1970), pp. 34-37.

- Using leisure time productively (the entertainment industry; passive and active use of leisure time; developing personal libraries, art print collections, record collections; practicing the arts of conversation; hobbies and crafts)

Students and teachers should establish a school gallery of household arts. They can collect and display such things as tools and inventions that make housework easier; works of art that depict family relationships and other aspects of home life; plans, drawings, or sketches of personally designed living or working quarters; recipes developed by students, borrowed from parents or grandparents, or collected from members of the community; decorative items for the home that are stitched, woven, sewn, carved, constructed, painted, sculptured, photographed, etc.; writings by students that pertain to home and family, such as accounts of family festivals, unusual experiences, tragedies, character sketches of family members, and anecdotal records of childhood.

An interdisciplinary activity on interior decorating could begin with the question: How do you put inexpensive furnishings together from different parts of the world to decorate your room or your house? The first step is to find out where such things are sold, stored, displayed, or auctioned. Students could attend auctions and learn how to make purchases by this method. Emphasis in buying and collecting should be on the individual's tastes, what he or she likes or can learn to like. The art teacher and interior decorator can draw the students' attention to relationships of color, texture, size, shape, and utility in the furnishing, arranging, and decorating of their rooms, and help them create an environment that has style and individuality. They will have to consider additional elements like balance, contrast, and grouping. Different effects can be achieved by varying the items while still maintaining coherence. In order to see how objects will look in a room, students can cut out pictures of large pieces of furniture and smaller, more easily moved accessories. Samples of carpets and curtain fabrics can be collected. Two-dimensional booklets showing interior design arrangements from cut-out materials can then be constructed, including textured paste-ons; or a three-dimensional diorama of small-scale objects and materials can be built.

The focus on interior arrangement can be expanded to include other elements, such as sound and lighting. An environmental engineer might be called to assist the class. What happens to living quarters when music is added, or birds, a fountain, or wind-chimes? Where do you place living quarters in relation to exterior sounds? What kinds of lighting are restful or disturbing? How can a room be arranged or a house designed to make the most of natural lighting? Finally, what are the cultural settings that people might have some control over if they look for a place to live? This takes students out into the community to look at locations where buildings represent different periods and styles of history. Cameras and sketch pads are called into play on such trips. The history of interior and exterior arrangements and decorative styles is better understood after students have had a chance to make their own observations and arrange things themselves. Studies of periodization in interior design and architectural style can be made as well as the contemporary trend toward mixing periods and styles.

Student photography and filmmaking can be employed in the household arts program, which needs many examples of home, family, and consumer situations for students to discuss. Films are also needed to demonstrate how to perform various tasks in the household. Since the films must be of good quality to serve as instructional aids, students gain considerable technical knowledge in making films for and in household arts classes. Students with dramatic abilities can put together skits that can be filmed, or sequences in performing tasks that can be photographed. Language arts skills are brought into play when students plan scenes, write storyboards, cut and edit, and (if videotape or sound-film equipment is available) write scripts.

During their high school years, students should become acquainted with jobs and careers associated with the household arts and people who practice them. Interior decorator, dietitian, home economist, clothing designer, hair stylist, tailor, chef, restaurant and hotel manager, house-worker or domestic, child psychologist, teacher, social worker, children's nurse, pediatric nurse, and pediatrician are some common ones. In the manner advocated above, the investigations should be interdisciplinary seminars, for which credit is given. Study should cover educational requirements for a given job, possibilities for advancement, salary, physical and emotional demands on the worker, types of people suited to the job, opportunities for decision-making, social connotations of the job, and other factors that might help students imagine themselves in a particular job or career. Some high schools have established career information centers where job descriptions, information about where and how to apply, etc., are on file. There are also regional centers set up by county departments of education and other agencies which schools should make use of. Every available resource should be brought to bear on helping students find their way in the job world after they leave school.[1]

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[1] There are many useful publications that describe types of jobs and the qualifications needed to obtain them. A recent one views the city itself as "the most extensive facility imaginable" for learning about the urban environment, and offers information about the kind of tasks that will be expected of a person taking up a particular job: Group for Environmental Education, Inc., Yellow Pages of Learning Resources (Cambridge, Mass.: The MIT Press, 1972).

CHAPTER X

PHILOSOPHY AND RELIGION

Long before Socrates questioned the citizens of Athens, men and women had been lovers of wisdom and seekers of knowledge. Long before Neolithic hunters painted the caves at Lascaux, men and women sought communication with the supernatural. To seek a right relationship with and an understanding of reality, society, and oneself is a characteristically human activity. Therefore, the inclusion of philosophy and religion in a humanities framework needs no justification; but it does represent a departure from past practice, and for this reason requires some explanation.

Philosophy is seldom taught in American high schools, and religion is taught under limited and guarded conditions. Consequently, two highly invigorating and uniquely human attributes, our philosophical and religious natures, are left to be developed through the study of other disciplines such as history or anthropology. Yet high school students often enjoy pursuing philosophical questions; they are eager to learn about the great religions and to debate religious issues. It is important that they have many opportunities to do this and be free to venture into any area of philosophy or religion that interests them. It must be remembered that high school is the last chance for formal education that many students will have; and before they leave, they should wrestle with some of the great issues of human existence to which philosophy and religion address themselves, not only as those issues apply to the present, but as they have appeared in the past.

The quality of every person's experience is affected by that person's ethical views and by the way in which they relate to the opinions of other people. Political, aesthetic, moral, vocational, economic, and educational values may be individually diverse, yet they are also in some sense shared within any society. It is certainly the responsibility of the schools to encourage students to articulate their own moral beliefs, whatever they may be, learn to communicate with those whose views are different, and deal tolerantly with the differences that will inevitably reveal themselves.

Over the centuries, philosophy and religion have maintained separate identities while also keeping a close relationship. It is the intention of this framework neither to lump philosophy and religion into a single entity nor to separate the disciplines unnecessarily. Both will be considered as independent disciplines wherever it is valuable or necessary to preserve their separate identities, yet their interrelatedness is implicit in almost every example of classroom activity described. However, it is an underlying assumption here that more classroom time should be spent in doing philosophy than in examining religion and religious beliefs. To assume otherwise would be to overlook the contribution of organized religious institutions to the education of students in this state.

Recommendations

Religion is a tremendously popular subject with adolescents. Many of them feel strongly about their religion and are very curious about the religion of others, but they may be shy about discussing their beliefs in public. Religion, and attitudes toward it, are deeply influenced by family conditioning; so when students think that their religious beliefs are being questioned, they tend to assume that their parents' beliefs and their loyalty to their parents are being questioned too. Sometimes the drive toward adulthood is bound up with the acceptance or rejection of a parental religion. For these and other reasons, students want to know a great deal about the varieties of religious beliefs and rituals. Humanities teachers can perform a great service by assisting students in the comparative study of religions. They must do this with tact, candor, and a scrupulous impartiality. They can also perform a service that most Sabbath schools seem unable to do, and that is to place the study of religion in historical and literary perspective. Students are appallingly ignorant, for example, of the Bible as a chronicle of history or a source of literature.

While it is true that humanities faculties must decide whether philosophy and religion should be taught together or apart, a more compelling question is in what way religion should be treated. Basically, the position of humanities teachers should be that enunciated in the Supreme Court decision of Abington School District v. Schempp.[1] It outlaws the teaching of any religion as a doctrine of faith, and expressly encourages the study of religion as a cultural product. Humanities teachers will be concerned with the "philosophies" of religion; they and their students will ask themselves how a particular religion, denomination, or sect addresses itself to such questions as the nature of deity, good and evil, origin of mankind, purpose of life, faith and reason, good works, personal relationship to God, life after death, heaven and hell, etc. Among the topics that students find interesting in the study of religion are:

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[1] Abington School District v. Schempp as quoted in Handbook on the Legal Rights and Responsibilities of School Personnel and Students in the Areas of Moral and Civic Education and Teaching about Religion (Sacramento: California State Department of Education, 1973), pp. 25-26.

- Ceremonies, customs, and practices of world religions
- The meanings of such terms as agnostic, atheist, pantheist, monotheist, anthropomorphic, heathen, pagan, and the like
- Relations of literature, art, drama, and music to religion
- The ideas associated with "propagating the faith," missionary zeal, and the relationship between missionary effort and military and economic power
- The question of conducting inquisitions, purges, and wars in the name of religion: "What if both sides call upon God to bless their cause?" Has anyone ever received an answer to such a prayer?
- The variety of religious beliefs among students in a given class
- How does one keep his or her religious faith and associate with people of other beliefs or of none at all? How do interfaith marriages work out? How do marriages between religious people and agnostics work out?

Religion should be dealt with whenever and wherever it arises naturally in the curriculum. For example, in a United States history course, students might study the impact of the Christian faith upon the first native Americans who encountered it, or they might wish to compare local American Indian religions with those of the predominant Christian sect(s) that have replaced them. Students may also read of the establishment of various religious communities in the new land, from the seventeenth-century New England settlements to present-day religious communes. Our history is full of experiments in religion; we invent new faiths and combine old ones in novel ways. Side studies in the sects of a certain region or in revival movements, for example, would throw light on other aspects of American history.[1]

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[1] For further information, teachers might consult Robert A. Spivey, Religion-Social Studies Project, undated mimeographed article, Florida State University, Tallahassee, Florida 32306. This article contains information about a three-year pilot project concerning the relationship between religion and education.

With respect to the introduction of philosophy into the curriculum, a humanities faculty may have to spend a year in planning and study before it can determine when philosophy should be taught separately and when it should be incorporated with other subject matters. Teachers must be clear about the role that philosophy should play in the education of high school students. This framework recommends that it be viewed as one of the social sciences; i.e., the product of a culture, of a people living in society. In high school, then, philosophy should begin with the concerns that students express about their own lives; it should begin as conversation and discussion about people's ideas and actions.[1]

In many parts of this framework, discussion is advocated as a way of allowing students to bring out their inchoate ideas and feelings. It becomes one of the major vehicles of thought, not just a means of "motivating" students or getting them to "express themselves." Well-conducted discussion enables students to identify, compare, generalize, abstract, and otherwise engage in gathering the vast amount of intellectual experience that it takes to reason about the ideas and to consider them in a philosophical vein. Faculty seminars and humanities planning teams at the elementary, junior high school, and senior high school level should get together periodically to determine whether this implicit and explicit process is really at work in their classrooms. In order to show how the process of discussion can become the foundation on which teachers organize philosophy courses and activities in high schools, a section of Part Five, Chapter V, is reproduced below. The project referred to in this excerpt has to do with change, a phenomenon that all adolescents experience and that generates many fundamental questions:

> It may seem strange that the project should begin with the language arts and drama and should center on talking about the changes that mean most to the students. One might think that body education, for example, or the natural or social sciences would be better places to start, because of the marked physical, psychological, and social changes the students are experiencing in these years. It goes without saying that all the disciplines listed above must contribute to the inquiry, but discussion is the essential, binding element of the whole scheme. Unless students can talk freely and fully about the ideas that will be raised anywhere in the course of their study, the topic should not be attempted.

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[1] For comments on the introduction of philosophy in high schools, see Hugo W. Thompson, High School Philosophy--Report of a Feasibility Study, 1968-71, pp. 133-36. This three-year project was conducted by the Central States College Association. Information about it may be obtained from the Center for High School Philosophy, University of Massachusetts, Amherst, MA 01002.

Science courses on human reproduction, sociology courses on marriage and the family, films about future shock, and books about almost every aspect of change can be found in junior and senior high schools. Yet informed, intelligent, productive conversation is rare, even in classes devoted to "inquiry" and "discussion." Students need time to talk about their thoughts and feelings; they need a forum where they can speak out; and they must have teachers skilled in guiding discussions...[1]

In other words, anyone who learns to talk in a purposeful way is learning to think. Oral discourse of the kind recommended here demands forethought and discipline. Students should not have to wait for Public Speaking I in tenth grade to practice "thinking on their feet," or for a course in logic to learn how to reason well, or for a psychology course to learn how to speak freely about themselves. Every humanities classroom should be a place where interesting discussions occur. Moreover, these discussions should encourage both a very generous range of expression and a politeness of address that makes extended discourse possible. A rhetoric of debate and confrontation serves no good purpose in junior and senior high school education. Rather, the aim should be to cultivate a civilized exchange of thought and feeling that brings people together and prepares boys and girls to become conversing men and women who have something to say to one another.

Students complain throughout the secondary years that they almost never have enough time to talk about subjects that really interest them--at the time when those subjects arise. They always seem to be galloping through a chapter or a syllabus, or racing to complete a "survey" by a prescribed date. So their teachers are under pressure too. Many of them keep saying, "Let's get back to the subject" when sex or religion or a recent occurrence in public life, for example, is the subject: it is the matter the class wants to talk about seriously and in the immediate context. Far too often the students are put off "till later" or told to ask the question

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[1] See James Moffett, A Student-Centered Language Arts Curriculum, Grades K-13, pp. 45-46, 277-79, and 291-93; and "Drama: What is Happening," in Teaching the Universe of Discourse, especially pp. 91-100.

> again in a biology or a social sciences class--and the zest goes out of learning. This putting-off is the very antithesis of education, which is by definition a leading-forth. As one senior high school student stated her complaint, "Sex is always in Chapter 13, and you' re never allowed to talk about it long enough."
>
> Therefore, the grand topic of change--with its related themes of mutation, metamorphosis, transformation, birth, maturation, death, and the like--should be launched by drama and language arts instructors; and its development in every classroom and laboratory setting should be governed by the rules of discourse presented in Moffett and outlined above.

It is difficult to say just when young people mature sufficiently to handle the abstract ideas of philosophy. They reflect and speculate all the time, and therefore possess the "raw materials" upon which to philosophize, but they do not have a methodology for recognizing, sorting out, expressing, and categorizing what goes on in their minds. They have very few adult models for this kind of thinking and talking; the usual language of public life provides almost no examples of it. So the responsibility will fall upon the teaching staff to lead these students into philosophical discourse.

Teachers of philosophy and religion must refrain from imposing their own beliefs on their students. High school classes in religion or philosophy should be designed to teach students how to think through issues and alternatives and how to reach conclusions on their own. The wisdom of humanity, not the opinions or autobiography of the instructor, is the proper course of study. That the teacher's biases and value choices will inevitably show themselves is certainly to be expected and even welcomed. The teacher's viewpoints and the clash between them and those of the students can be legitimate topics for discussion. The main goal is to help the students make their own choices based upon carefully considered alternatives.

Teachers should observe the following general rules: First, either know the facts about a philosophy or religion, or work with the students to develop that knowledge. Second, avoid giving answers or analyses too hastily, since one reason for presenting philosophical material is to encourage reasoned consideration by the students.[1]

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[1] Those seeking information concerning availability of philosophy teachers should consult National Registry of Philosophers, Vanguard Building, 1111 Twentieth Street, N. W. Washington, D.C. 20036.

The three-year project, conducted by the Central States College Association during 1968-71, answers just such concerns. A report summarizing this study is reproduced in part below so that a planning committee can see how one group of teachers introduced a philosophy program to their schools.[1]

> The courses were designed for a wide variety of students, not just the college-bound. The staff aimed to discover what philosophical literature the students could read with profit, whether they could grasp and pursue philosophical questions, how much they could improve in philosophical thinking, and how they would respond to various methods of teaching. The staff sought to help the students move from simple emotive responses toward consciously critical analyses of assumptions, arguments, and alternatives; to deepen their sensitivity to the range of values; to give them better tools for making value judgments and organizing values; and to provide a context for growth in self-knowledge. These objectives were formulated as follows:
>
> . Inquire analytically and persistently into issues relevant to their personal lives and to problems of the world
>
> . Pursue questions beyond the descriptive level to the examination of assumptions, to clear and logical statement of arguments, and to grounds for rational dialogue
>
> . Identify basic philosophical issues and openly discuss them
>
> . Use philosophical schools and thinkers holding views relevant to the issues discussed
>
> . Equip students for examination of their own values, together with those of their society, through reflection, criticism, and argument
>
> . Examine alternative methods of personal decision-making

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[1] A brochure summarizing the feasibility study was published by the Central States College Association (date not given) and carries the same title as the report itself. Information on the summary and the report may be obtained from the Center for High School Philosophy whose address is noted above.

- Develop such arts and skills as listening, fairness, and appreciation for complexity of issues; suspension of judgment during inquiry; and patient persistence in pursuit of answers

- Explore, through all the activities of this program, the function of philosophy in the high school curriculum

Since each teacher was responsible for creating his course and adapting it to his students and community within the broad objectives of the program, discernibly different course patterns developed. What began as necessity soon became a common conviction, that philosophy should be pursued as a living process rather than a content to be "covered." Some organized the course around selected readings. Others built around selected topics or questions. These two approaches were closely related because readings were selected with definite major questions in mind. In the classroom, the readings approach asked students to note the argument carefully, be able to state the author's points today, and examine the argument carefully, be able to state the author's points today, and examine the argument itself for validity and usefulness. Teachers selected the topics, but left the choice of issues to be determined by class discussion. Those using this approach tended to develop courses dealing with the nature of the self, man's relation to society, and ethical, religious, and metaphysical questions.

Another approach was to present a few styles for examination and comparison. Selection of materials here came partly from student suggestion and partly from teacher interest. Examples of philosophical doctrines associated with these life styles were Idealism, Pragmatism, Existentialism, Scientific and Analytic, Marxist, Mysticism. In the open-process approach, the emphasis all semester was on great flexibility and adjustment to student response. This did not mean simply discussing what students liked, but attention to topics and materials which the instructor and class together saw as significant for human living today. The topics included human freedom, the meaning of life, the nature of good, logic and reasoning processes, minds and computers, demands of society, protest, limits of knowledge, and the meaning of God.

Teachers in the project came to see their task as that of 'doing philosophy' rather than 'presenting' various philosophers and their ideas. This meant critical, rational appraisal of issues and alternatives in depth and in an open spirit. Understanding of the logical structures of arguments, skill in following logical procedures, knowledge of the views of great thinkers and of how they came to these views all became essential tools of doing philosophy.

The staff came to speak of 'dialectic discussion' as the basic procedural element in the process. The term was used to refer to reflective interaction of persons and ideas in conversational communication. Essential to this dialectic were (a) listening for meanings behind phrases, feeling the full force of the question or implied commitment, and (b) a mood of mutuality,sharing the effort to discover satisfying answers or solutions. Interdependent operational elements were the questions and comments of students, readings, leadership and participation of the teacher, and prepared papers or projects brought into the exchange. Such dialectic discussion involved much more free and total participation than the question-and-answer format common in most classrooms. It was less formal and more broadly exploratory than debate. It was not a program of psychological sensitivity training, though it may have had some similar benefits.

In the dialectic context the teacher needed to discover and give careful attention to the background and needs of individual students, helping them to grow in knowledge and outlook. Readings gave depth and insight. 'Handout' statements on background or resources related these readings to class interests. Lectures were transformed into short comments pertinent to the discussions at hand but pointing to wider implications. Student projects were not just duty exercises but became parts of a mutual sharing and exploring process. Even tests became interesting, creative, and educational experiences.

The staff undertook vigorous self-examination at regular bimonthly meetings. As a result of their direct contacts with individual students, class discussions, and papers, the teachers affirmed vigorously that philosophy affords unique opportunities for student growth in self-analysis, human awareness, rational approaches to problems, and general critical judgment.

In summation, it may be said there were few dramatic changes in rational behavior. But many students realized they had discovered new ways of looking at people, ideas, arguments, and problems. They saw these effects as

> coming from the open spirit of the teacher, the readings, and the class discussion questions, and concerns suppressed elsewhere were here taken seriously. They learned how to listen, to interact helpfully, and to explore tension issues rationally, in depth. Some informational learning about philosophers and philosophical ideas took place, but the more significant outcome was satisfying participation in the philosophical process itself.

While no formal course in logic should be imposed upon students, they should be made aware of and receive practice in following the principles of right reasoning. Students often find fun and profit in discovering the fallacies in everyday discourse, oral and printed. Communications of all sorts--political communiques, educational handouts (including the school bulletin and letters from the principal), newspaper articles and editorials, religious treatises, student body announcements, public addresses, parental injunctions--should be open to students seeking examples of faulty or sound reasoning. Care must be taken, however, that students do not become hypercritical in their pursuit of such examples. It should be gently and humorously pointed out to them that all people reason fallaciously at times, especially under stress.

The process that should prevail in the thinking-discussing-reasoning atmosphere of the philosophy classroom may be described in a paragraph borrowed from Moffett:

> One can learn to think logically entirely by talking. I would venture to say that one could learn to write logically, for the most part, by talking. Small-group discussions and panels are critical for growth in the more abstract forms of verbalization. First of all, the very existence in the classroom of topic-centered talk implies that language can be used to think and to solve problems, which is a discovery for those young people living in an environment that employs language only for emotional expression and social traffic. Second, the interactions that occur during more abstract conversation help people to adjust and refine their thought and language. Discussion consists, in fact, of constant adjustment: words are substituted, sentences qualified, ideas amended.[1]

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[1] Moffett, A Student-Centered Language Arts Curriculum, p. 449.

Topics that students and teachers choose to expatiate on will sooner or later touch upon most of the branches of philosophy. After skill in philosophical discussion has been achieved, students should be given opportunities for special study. Some very able students will be discovered in almost every philosophy class. Such students need to expatiate at length in a disciplined fashion in order to stretch their minds. Short courses and seminars should offer studies of particular branches of philosophy or the works of particular philosophers. However, no student should be excluded from such courses on the grounds of grades, reading scores, or previous condition of attitude. The humanities are for everyone.

Humanities teachers have another grave responsibility: to meet directly the interest their students show in ethical matters. Young people must be given plenty of time to think clearly about topics of deep moral concern to them. Therefore, the fields of ethical and moral philosophy must be opened. Everyday situations--the kinds that students find themselves in all the time--will present new contexts for inquiry, decision, and action. Ancient and conventional wisdom will certainly be applied many times to these situations and will influence the decisions that students make. But even though the choices are immediate and pressing, they cannot be left entirely to the hasty interpretation of one set of ethics or unexamined moral codes. How does one mobilize the will in order to follow a chosen or prescribed course of conduct? How does one deal with temptation and doubt? Such questions bring together ethics and psychology and religion. What peer-pressures cause young people and adults to violate standards that they know are right but that they need help in maintaining? What makes people choose to do wrong when they "ought" to know better?--"I was only following orders" or "Everyone else was doing it." Humanities teachers are in a delicate position when dealing with "situational ethics": they must guard against charges of radicalism from the right, conservatism from the left, and general corruption of youth from all sides. The Handbook on the Legal Rights and Responsibilities of School Personnel and Students offers guidance and comfort in such matters and should be consulted.

A humanities faculty that wants to introduce philosophy as a regular course in the senior high school curriculum should consider the model described below. It was designed and taught by a high school teacher and six University of Massachusetts philosophy students, three graduate and three undergraduate. The following narration is freely adapted from the teacher's account:[1]

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[1] See Karen W. Soderlin, "On the Amherst High School Program." High School Philosophy Newsletter, December 1973, Center for High School Philosophy, University of Massachusetts, Amherst, MA 01002. For suggestions about bringing undergraduate and graduate students into high school teaching, see Part Eight below.

What would be appropriate and interesting subject matter for the first six-week section of a philosophy course? Given that the content of the course is determined, what manner of presentation would be both respectable to philosophers and personally challenging to students? What material and visual aids, if any, would be helpful for doing philosophy in the selected area? How might this section of the course be instrumental in deepening the students' sensitivity to critical philosophical thinking in general and to the specific philosophical questions that will be raised in the subsequent sections of the course?

One thing was apparent to me from the onset: In doing philosophy there is often a serious need to provide students with some basic tools of logic. My primary objective, then, was to equip students with the machinery for assessing arguments, particularly those arguments and alternatives presented in their everyday experiences, by enabling them to distinguish sound from unsound reasoning. Not unlike the novice carpenter who benefits from the use of basic tools and precise measurements when learning to build sturdy constructions, the beginning philosophy student benefits from the use of a set of basic rules when learning to construct and critically analyze arguments. Realizing that for many students this would be their first and only introduction to philosophy, my intention was to anchor philosophy, and specifically logic, in the students' daily life. Appealing to ordinary language and events, I sought to present a logic which was pertinent, interesting,and useful--a 'street logic' of sorts.

Having decided the question of subject matter, I was clear about what I wanted to do. The question was how to do it. Eventually four basic course objectives emerged. First, some of the vocabulary of philosophy needed to be introduced. One stated objective, then, was for each student to demonstrate familiarity with certain philosophical terms and concepts. The following were included in the list: argument, premise, conclusion, inference, validity, soundness, enthymeme, induction, deduction, counterexample, a priori, a posteriori. Utilizing these terms, the second objective was for each student to be able to recognize, name,and discuss eight given argument forms (viz. Modus ponens, modus tollens, conjunction, simplification, addition, disjunctive syllogism, hypothetical syllogism, and constructive dilemma). Since the tendency to reject logic or anything that looks like math was pronounced in my class, I concentrated on using familiar language when introducing and discussing the argument forms. After repeated use of examples similar in structure, the students recognized a pattern emerging among the arguments. This accomplished, all that remained was for me to identify the pattern by giving it a name. For instance, I might ask the students to state what follows from the conjunction of the following two assertions: If Sam got busted, then Sam went to court. Sam got busted. With a chuckle, they quickly give the answer. I would follow this with other, similar examples, asking them in each case to state what conclusion followed from the statement pairs: If I cannot get home by midnight, I'll be grounded next weekend. I cannot get home by midnight. If I plan it right, I'll get to go to the movie. I planned it right. Not only did the students find it unoffensive to give the pattern a name, they found it convenient as well.

Since no textbooks were available for the course, I used 'handouts' extensively. Actually, this method seemed to have several advantages. To cite one, the use of handouts enabled me to reinforce class discussions by employing examples and exercises in the handouts that utilized familiar language. They were learning the basics of logic without ever having to abandon the realm of ordinary experience. Logic was becoming an integral part of their written and verbal behavior. When students became more adept at recognizing different argument forms, I distributed some 'whodunnit?' problems for them to solve. After they had solved them, they were asked to prove their answers correct. It was encouraging to me that so many students were able to construct corresponding arguments, justifying each line by appeal to the appropriate rule of inference. Many were surprised that logic could be used in this way.

The third objective was for each student to demonstrate familiarity with formal and informal fallacies by being able to recognize, name, and discuss the different individual fallacies presented in class. (The fallacies of denying the antecedent and affirming the consequent were included among the list of formal fallacies. Included on the list of informal fallacies were ad hominem, ad populum, ad baculum, ad ignorantium, ad verecundium appeals, petitio principii, and hasty generalization.) In discussing the fallacies, we used as resource material television commercials, magazine advertisements and cartoons, newspaper editorials, and excerpts from a wide variety of articles and philosophical texts. The concern here was to determine whether in each particular case, the stated (or suggested) conclusion was acceptable on the basis of the stated (or suggested) reasons.

Where helpful, we attempted to construct arguments from the catchy advertisement or emotion-laden speech, in order to identify, in a more perspicuous manner, whatever mistakes in reasoning occurred.

For most students this was the most enjoyable part of the course. Many students felt a sense of accomplishment, of 'having learned something,' when they could 'see' a fallacious inference, critically examine an underlying assumption, or detect a circular argument. For most students, the rewards for having learned the material were relatively immediate, noticeable, and impressive. Especially for some of the shy, less confident students, this part of the course seemed to have the twofold effect of increasing their self-confidence and interest as well as providing them with some tools, however limited, for effectively doing philosophy. It was really quite exciting for me to witness their growth, both as personalities and as reflective, critical thinking individuals.

The fourth objective was for each student to employ the tools he or she had acquired in discussing some traditional arguments for the existence of God. Although, as it turned out, we only considered one such argument, Hume's statement and criticism of the so-called argument from design (in Hume's Dialogues Concerning Natural Religion), even this one argument was too much material to cover. Several students commented later that the one-week approach to so vast an area was more frustrating and confusing than helpful and interesting. I had originally included this section in order to demonstrate another application of the tools of logic. Given the enthusiasm for the previous section of the course, however, it would have been better to continue to examine selected texts for correct and incorrect reasoning, rather than introduce this relatively new topic.

It seems to me that it is helpful to provide students in an introductory philosophy class with some tools for doing philosophy. Although this section was not an adequate introduction to logic from the standpoint of completeness, it did seem to convey the idea that logic can be useful and interesting. In addition, the use of logic helped prevent a problem that seemed imminent from the first day of the course; namely, the problem that for some avid talkers philosophy seemed to be a catch-all discipline where one is entitled to talk about whatever one wants to talk about. The use of logic provided the guidelines for appropriate philosophical discussion. One interesting result was that the more taciturn students became interested in protecting the daily discussion from endless or empty monologue. With the tools of logic, philosophy was becoming, for most of them, dialogue--dialogue restricted by acceptable and helpful norms for participation.[1]

Activities Going On in the Philosophy and Religion Program

- Studying the basic precepts of several religions represented in the community and in the world at large
- Discussing these religions and others with a due regard for the varieties of religious experience and the differences in religious beliefs
- Learning to identify the major figures of several religions; locating their holy places; entering religious dates on classroom time charts
- Reading in the literatures of several religions, including their mythologies and hagiographies
- Studying the religion of at least one American Indian culture
- Relating the arts and religion

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[1] In doing the background study that is necessary for developing activities and courses in philosophy and religion that are appropriate for high school students, teachers may find the following series of audiotapes helpful. They are listed in "Audiotapes, 1973," Lifelong Learning, October 15, 1973, pp. 5-6, and may be purchased from the University of California Extension Media Center, Berkeley, CA 94720. Teachers might make the tapes available to students for independent listening in the classroom or library and even play parts of them to the whole class:

Some Philosophies (#AT514)	Some Religions (#AT515)	It's All in the Mind (#AT516)
Common Ground	Riddle of Zen	Independent Mind I and II
"To Be or Not To Be"	Ways of Buddha	Kinds of Consciousness
Great Greeks	Caves of Khirbet Qumran	Original Mind
Distant Drummer	Discovery in the Desert	

- Studying various forms of liturgical art, including music and dance
- Studying the relation of religions to the settlement of the United States
- Studying several religious communities established in the United States, including recent ones
- Learning something about the history of agnosticism and the history of atheism in the United States
- Learning about some of the religious sects originating in the United States
- Discussing the meaning of the chief festivals of several religions
- Examining the moral codes of several cultures, including some now operating in the United States
- Examining rules of right conduct, both secular and religious, the bases for ethical choice, and situational ethics
- Beginning to evolve a philosophy of life, whether secular or religious
- Learning respect for other people's ways of conducting their lives
- Studying some of the ill effects of ignorance, superstition, and intolerance
- Learning a respect for life in all its forms
- Evolving a philosophy to make possible the continuation of life on this planet
- Relating philosophy to the study of art, literature, mathematics, religion, and the social, natural, and physical sciences
- Discovering philosophical and religious bases for humanistic studies
- Beginning a systematic study of philosophy and philosophers for students who desire it
- Studying a major twentieth-century philosopher in some depth
- Beginning the study of logic

Some Interdisciplinary Topics and Methods

Involving Philosophy and Religion*

Readings from the literatures of several religions can be introduced into the drama/theater-language arts-social sciences curriculum outlined in Chapter V above. The selections should be fairly comprehensive now: cycles of myths from several religions, centered on the same theme--life after death, for example, or journeys of heroes to a lower world, or goddesses of love and beauty, or personifications of evil. Complete dramas can be read; crucial scenes from them can be prepared for enactment during class time. Teachers should look at some English morality and mystery plays (i.e., The Second Shepherd's Play or one of the Noah farces) as well as the Greek dramas of the classical period (which are more likely to be thought of by the class) and recent works from J.B. to Jesus Christ Superstar.

A class might also decide to read the Book of Job and compare several translations from Hebrew and Christian Bibles. Then they might sketch out a three-or five-act play suited to the rhythms of the story. Will the prologue and epilogue be seen as first and last acts? How will the main characters be conceived?--how situated on a stage, and costumed? Do other religions studied by the class contain characters like Job, or stories dealing with divine and human conceptions of justice? In secular literature, how can the main character in Bernard Malamud's The Fixer, for example, be compared to Job?

Any such studies of literature should lead easily and naturally to discussions of philosophical and ethical questions. Students might consider whether religions must have founders or movers of "superstar" proportions; they can investigate modern fictional and non-fictional counterparts of mythical heroes and heroines and their journeys, and what "right conduct" of a modern hero--or anti-hero--should be. What should be the proper relationship between the individual's desire to find a personal ethical role and the state's desire to maintain reasonable control over the lives of its people? Can we find evidence in religious teachings that could lead to the conclusion that capital punishment is justifiable or that genocide may be acceptable under certain circumstances?

One activity that would bring science, history, philosophy, and drama together, and that would be conducted by a literature teacher and a science teacher is an investigation of how scientists' views of the world sometimes conflict with opposing views held by political and religious authorities. A famous example of such a conflict is that between Galileo and the Roman Catholic Church because Galileo supported Copernicus' heliocentric theory of celestial mechanics. One university professor had a high school class study Bertolt Brecht's Galileo and try to imagine the scientist's situation and the issues raised by his stand.[1] A report of his experiment follows:

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*See the other disciplinary chapters. Philosophy and religion are incorporated in the whole curriculum.

> I would like to share with teachers of the humanities an experiment that I have tried with high school students in analyzing the relations of science, and more particularly the scientist, to society. The experiment consists in approaching the question personally and subjectively, hoping eventually to arrive at some general truths without initially pretending to be abstract and objective. What better way, after all, to appreciate the complex emotional and intellectual connections between the scientist and the community of which he is a part than by reliving, however vicariously and incompletely, the experiences of a scientist confronting the demands and concerns of his society? And what better way, as any teacher of the humanities knows, than through literature?
>
> In the experiment I have tried, we begin with a reading of Bertolt Brecht's play Galileo. The students are asked to prepare for class discussion by considering the following questions after reading the play:
>
> 1. In Brecht's dramatic reconstruction of the history of Galileo, how does this famous astromoner-physicist change his views about the scientist's obligations to science and society?
>
> 2. Basing your judgment on what occurs in the play, what do you think is Brecht's own conception of the relations between scientific research and social progress? of the proper role of the scientist?
>
> 3. Do you think a scientist living today would experience difficulties in attempting to act in accordance with the Brechtian ideal of the proper scientist? In your opinion, should the scientist fulfill the Brechtian ideal whether or not he experiences difficulties in doing so?

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[1] See Arnold W. Ravin, "Science and Humanities," Wavelength--A Newsletter of the National Humanities Faculty, October 1973, pp. 8-10. This issue features a special section (pp. 7-21) that may be of help to humanities teachers who are planning interdisciplinary activities involving the sciences, arts, and humanities. Several course outlines are available, and teachers' comments about them are welcomed. For information, write to the National Humanities Faculty, 1266 Main Street, Concord, MA 01742.

4. Have there been, to your knowledge, more recent cases of conflict between the individual scientist and society? Were these, in any sense, cases of conflict over application of the Brechtian or any other ideal of the proper scientist?

5. What is your ideal of the proper scientist?

While there are a number of editions of Brecht's play, I recommend the Grove Press edition (paperback), if only for the excellent introduction by Eric Bentley. The historical accuracy of Brecht's version of the Galileo story may be legitimately questioned, as Bentley points out, but this concern is clearly secondary to the overriding usefulness of a dramatic probing of the moral values involved in the pursuit of science. Nevertheless, the teacher may find it helpful to acquire some additional knowledge of Galileo's scientific work and of his conflict with the Church. A useful source is Giorgio de Santillana's well-written historical account, The Crime of Galileo (University of Chicago Phoenix Books, paperback) .

The class discussion will probably lead, as it did in my experience, in a number of interesting directions. The most valuable in my estimation is a questioning of the uniqueness of Galileo's 'crime': did the conflict between the scientist and his social institutions end with Galileo, or is the potentiality for such conflict ever present, and if so, why? Is moral tension, as evidenced in conflict, peculiar to the scientist, or is it common to a wide range of intellectuals, to a wide range, indeed, of citizens? How special, how different is the scientist, after all, in his role as a specialized member of society?

In my own experience, I have found the experiment successful--most instructive and stimulating when the students have actually read the play and pondered the questions. Perhaps my status as a practicing scientist was useful during the discussion, and you may wish to consider involving an historically- or ethically-oriented scientist in any similar discussion you undertake.

A class that is studying women in literature might concentrate for part of a term on the ways in which women figure in several of the world's religions. Such categories as the following should be considered: others should be formulated.

- A cosmogony created or co-created by a female divinity
- A creation mythology suggesting or preserving fragmentary evidence that a primal goddess was worshipped
- Representations in paleolithic art tending to confirm or deny that thesis
- Counterparts of the Virgin Mary: divine mothers, mercy goddesses, intercessors before a patriarchal deity, fertility goddesses whose attributes have been adjusted to a given religion
- Female versions of saviors sacrificing themselves for humanity
- Female prophets, seers, saints, mystics
- Goddesses of love and beauty (or other aspects of fertility)
- Religions in which chastity or some other renunciation of sexuality is required of holy women
- Attitudes toward mortal women as daughters, wives, mothers, citizens, workers, etc.
- Attitudes toward the emancipation of women from religious, civic, legal, and other disabilities
- Societies maintaining strict or relaxed forms of purdah
- Religious and philosophical bases for contemporary attitudes toward women in the United States

Religious art is so striking a feature of nearly every culture that a humanities faculty will have to narrow the field somehow, probably by concentrating on a school, movement, or body of work considered to be intimately connected with a given field of study. Huge categories like "the religious art of the Italian Renaissance," "Venus in song and story," "Japanese temple architecture," or "the supernatural in recent African literature" must be resisted. They are interesting subjects and may be appropriate for special courses in the history of art, but they are out of place in interdisciplinary projects of the proportions suggested here.

One of the best solutions of this problem may be to connect the exhibitions of religious artwork with selected topics in Part Five, Chapter V. For example, if side studies in seventeenth-century English history are undertaken, the students might investigate what happened to works of art in English churches during the Civil Wars; what kinds of religious poetry were written before, during, and immediately after the interregnum; clerical attacks against the theater; the effects of the Restoration on ecclesiastical art; church music of the late seventeenth century; and so on. If the students want to trace the consequences of these events in England on religious art and literature in early American history, they will find enough material for a significant study.

The interdisciplinary topic "Survival" in Part Seven raises many serious ideas, which can be explored in a regular philosophy class. The central problem is evolving a philosophy to make possible the continuation of life on this planet. Teachers and students together will have to draw up a list of subquestions, because the possibilities must be limited in order to give the class enough time for thorough discussion of those it finally selects. Subject matters need not be limited, as long as they are germane, but methods will have to be worked out for reinforcing the lessons already learned about dealing intelligently with ideas and arguing well in the technical sense.

If the class can agree on several basic rules that they think would guarantee the survival of our species, let them make and circulate a list, then try to live by the rules, as far as they are able, for a month. They might keep a journal of their experiences and discuss them in class. Then let them think about the following questions:

1. Are you willing to limit your procreation to one child, at most two, and then adopt?

2. Are you willing to see your government change enough so that it can cooperate with others all over the world to ensure the survival of our species?

3. Are you willing to change your diet to the level required to share food equitably with every person on earth fairly and squarely?

4. Are you willing to reduce your consumption of other goods; i.e., your standard of living, and share the world's resources with all other human beings?

A philosophy class could compare several periods in American history when the causes and effects of ignorance, superstition, and intolerance were particularly obvious. They would have to begin by defining terms, for what is religion to one person may be superstition to another; and there are certain things that no one should tolerate. The students might consider such examples as these:

- The banishment of Anne Hutchinson and Roger Williams from the Massachusetts Bay Colony
- The Salem witch trials
- The Know-Nothing Party
- The treatment of Irish immigrants in several American cities in the nineteenth century
- The Ku Klux Klan
- Post-Reconstruction Jim Crow laws
- Opposition to the labor movement in the late-nineteenth and early-twentieth centuries
- The "Red scare" following World War I
- The Scopes trial
- Anti-Semitism
- The Chinese Exclusion Acts
- The intemment of American citizens of Japanese ancestry following Pearl Harbor

One interdisciplinary topic that students in their junior and senior years ought to take up is the comparison between two basic ways of looking at life and reality: a naturalistic world-view anda theistic world-view. The word comparison is deliberately chosen; the topic as it will be developed here does not encourage combative debate. Comparison implies study. The class must know something about the ideas grouped under the naturalistic and theistic headings before they begin to argue them. They must not do what so many disputants do--brandish their notions of Genesis and Darwin, without having read in either source; nor can they be allowed to assume that the Old Testament is the only source of a theistic view of origins, or that the theory of evolution has undergone no modifications since Darwin's day.

The crux of the problem is: how does one talk about the creation of the universe and the origins of life on this planet? There are genuine differences of opinion on this subject, which deserve to be aired by high school students. Their being labeled "controversial" is no excuse for dodging them or denying young people the pleasure and excitement of getting into them. It is one of the best reasons for talking about them under the rules of philosophic discourse recommended in this chapter.

A minimum of two teachers will be needed to organize the resources on which the study will depend--a scientist with a specialty in biology and a social scientist with a specialty in philosophy. These teachers and their students should be encouraged to call upon experts in the community to participate in the discussion. But the teachers and students are in charge of the agenda; the class is not to be made the occasion for the debating of doctrinnaire opinions by visiting adults. Rather, it is a forum for the exchange of ideas: no one should feel threatened for expressing an opinion or feel obliged to adopt another person's beliefs.

Teachers should bring together a number of readings that expound and illustrate the theistic position--the idea that a divine being or beings created the universe and life on this planet--accounts of creation from various religions and philosophies around the world, and philosophic statements that attempt to combine theistic and naturalistic explanations. This theory assumes a Creator who is not bound or limited to natural cause-and-effect relationships, and is properly considered as theology and philosophy, not as science.

The staff must also gather a number of writings that describe the naturalistic,or evolutionary, hypothesis--first as it was presented by Charles Darwin and his contemporaries, and then as it has been refined and modified by twentieth-century scientists. The discussion of these scientific materials with respect to population statistics and genetics, for example, should not become so technical that most students will be excluded from participation. Demands for "proof" of evolution must be met in language that the class can understand: this discussion cannot take the place of a biology course, though it can be linked to concurrent classes in science. The two world-views must be fairly compared and contrasted.

Writing assignments will easily and legitimately come out of this discussion. They may be of the "my-philosophy-of-life" variety, but based this time on extensive reading and discussion. They may be among the last items in the autobiographical project described in Part One and recommended throughout the framework. If the writing workshops have been operating all along as they should have been, students will be circulating dittoed copies of their philosophical positions on the origin of their kind, and they will be asking one another to explain, clarify, and refine their ideas,in the natural course of a day's work, as no teacher could ever hope to force them to do by other means. It would be an aesthetically appropriate act if the students were to regard these compositions as parts of a self-portrait and choose to enter them in their autobiographical folders.

PART SEVEN
Interdisciplinary Topics

INTERDISCIPLINARY TOPIC I
CONFLICT

General Description

All human beings experience conflict. As children grow up, they become aware of conflicts within themselves and others but do not always know how to deal with them. Adolescence is a period of particularly rapid conflicting changes in emotional, physical, and social development. Young people grow to maturity with the fears and expectations of conflict, violence, and war; yet they hope for conditions of peaceful, normal development and want to help bring them about. Adolescents need to learn about the nature and control of conflict. Studying conflicts can lead them to understand their feelings about conflict and how to manage the types of conflict they are likely to encounter.

Conflict must be carefully defined: it means different things in different contexts and should be examined both inductively and deductively. People in different cultures handle conflict in various ways, and techniques for dealing with conflicts can be adapted from one situation to fit another. There are inner and outer, individual and social, personal and institutional kinds of conflicts. They may be positive or negative. Disagreement is negative when it leads to violence, positive when it leads to resolution of differences. Conflict does not always lead to violence: the two concepts should be carefully distinguished. There are pleasurable kinds of conflict, such as in athletics and politics.

Studying conflict leads to studying associated ideas such as tension, stress, struggle, anger, frustration, aggression, fear, anxiety, violence, and war. Conflict implies its opposite, the absence of conflict. Ideas associated with the absence of conflict— i.e., resolution, non-violence, and peace— should also be studied.

In junior high school, emphasis should be on activities that foster awareness of and doing something about conflict. In senior high school, thinking and doing can become more intellectualized. Adolescents will be greatly relieved to learn that there are ways of dealing with conflict other than by fighting or suffering internal agony alone. They will be greatly helped in their development by learning how to think and talk about conflict, how to study it from the standpoint of several disciplines, and how to express their ideas and feelings about conflict through art, music, body movement, and other arts.

Related Disciplines

Psychology and Sociology

Students can benefit from learning about the kinds of psychological conflicts that people share in general and that adolescents share in particular. Psychology enables people to describe and classify conflicts more clearly and to evaluate the various techniques that people employ to cope with aggression. In junior high school, students can learn the meaning of defense mechanisms such as regression, displacement, compensation, projection, withdrawal, and rationalization. They can analyze their own and other people's behavior in conflict situations to see if those mechanisms are at work. In senior high school, the concept of defense mechanisms can be studied in connection with psychoanalytic theories of conflict.

The school can become a laboratory where students gather information about and help resolve some of the conflicts that concern them. Psychologists and counselors can cooperate with social science and language arts members of the humanities faculty in this effort. Such application of the principles of psychology can introduce students more directly to the study of psychology than can a separate course.

Conflict can be viewed in a sociological sense as a constant feature of people living together in organized groups. People may not be able to eradicate conflict, but they can hope to control it by means of customs and laws. Students might study a household, a commune, or a small business to discover how conflict is managed within it. They can also study the formal and informal rules that exist in their school for dealing with conflict.

Societies have invented many different ways of regulating conflicts between individuals and between groups. By studying the mechanisms used for discharging aggression and managing conflict in other cultures, students may be able to see the possibility of adapting techniques for dealing with conflicts in their own. In the Eskimo song contest, for example, the opponents in a dispute have to improvise songs and speeches of invective. A contest is held, and the tribe judges which side has won. The parties abide by the judgment and put aside their conflict.

Drama and Language Arts

Students in junior high school can empathize with the characters in stories and plays that exhibit the internal conflicts that are part of growing up or the conflicts that occur among family members, friends, classmates, and other groups. Such books as Catcher in the Rye, Huckleberry Finn, and Lord of the Flies deal with conflict in the experience of children and adolescents. In high school, literary works can be chosen that are studies in conflict with a broader scope— for example, *The Iliad*, *War and Peace*, *Crime and Punishment*, *All Quiet on the Western Front*, and *Mother Courage*.

Dramatic conflict involves gesture, body movement, mime, monologue, dialogue, and a range of emotions. In humanities classrooms, students will be doing a lot of talking about the conflicts they read about. Teachers can help students improvise dramatic interpretations of conflict presented in stories, novels, or poems, discuss the conflicts in dramatic literature, and read and write their own dramatic works in small groups within the class. The *Drama/Theater Framework*[1] shows how conflict can be expressed through improvisation (p. 62) and formal acting (pp. 78-79). James Moffett shows how dramatic material ties enactment, improvisation, and panel discussion together.[2]

The part that language plays in inciting and allaying conflict should be considered. Language can be used to escalate or de-escalate conflict, or raise it to the level of violence. The playground or after-school argument that starts out in fun often ends in fighting because of taunts, insults, or threats. (*Note:* the boasts of epic poetry, folklore, and the neighborhood gang can be used to forestall as well as provoke conflict.) Gesture and body movement embellish spoken conflict. Polemical writing and invective can be studied as literary types of language that deal with conflict.

Film and television are purveyors as well as reporters of violence. What do students think about the Saturday-morning cartoons on television? What are their opinions about the public controversy on violence in movies, television, and magazines? Students can consider whether the fighting, destroying, maiming, and dying in Vietnam shown nightly on television have influenced this country's attitudes toward war.

Skin decoration, dress, costume, regalia, and insignia are associated in dramatic and artistic ways with physical violence. In staining their bodies, men have sought to placate their gods or terrify their enemies. The headgear and armor of warriors (and athletes) protect the body but also create the effect of ferocity. Scarification of the skin signifies the ability to withstand violence to the self. One of the purposes of masks has been to strike terror in the hearts of the enemy. Masks have long been used in the theater; some of them depict anger, violence, cruelty, hate, and death. The wearer has to act up to the role that the mask imposes on him.

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[1] *Drama/Theater Framework for California Public Schools* (Sacramento: California State Department of Education, 1972).

[2] *A Student-Centered Language Arts Curriculum, Grades K-13* (Boston: Houghton Mifflin, 1973), pp. 283-293.

Art

Students can use art to express their feelings about conflict and study art works that have struggle, violence, brutality, fighting, and war as subject matter. Some of the romantic painters of the early 19th century reacted to the inhumanities of their times through art. Goya's Disasters of War depicts the horrors of Napoleon's invasion of Spain. Daumier's lithograph, Rue Transnonian, April 15, 1834, reveals the murder of striking workmen by soldiers. Delacroix's Liberty Leading the People expresses the willingness of the populace to embrace violence for political causes.

Diego Rivera's murals symbolize the themes of persecution of the Mexican peasant and the brutalizing of the human spirit through mass production. Orozco's Christ Cutting Down the Cross is itself a violent statement about the violence of modern times. Picasso's Guernica expresses abstractly and symbolically the horrors of the bombing of civilian populations. Dali's Soft Construction with Boiled Beans: Premonition of Civil War gives violent surrealistic expression to the theme of war.

Psychological conflict can also be depicted in art. Artists may express the emotions of inner conflict through their subject matter; for example, Bosch's Christ Before Pilate, Dürer's Melancolia I, Delacroix's Medea. Biographical information may be needed to help students see the inner force of conflict and struggle that finds physical expression in the sculpture and painting of Michelangelo. Reference to the letters of Van Gogh may be helpful in understanding the violence of movement and color in some of his paintings.

Throughout history art has adorned the engines of war, and artists have worked for princes and governments to glorify the warrior. The tapestry artists of the Middle Ages depicted the hunt, the battlefield, and the tournament. Armorers designed and decorated suits of mail for aesthetic reasons. Leonardo da Vinci designed weapons and systems of defense for the Duke of Milan. Some modern poster artists have encouraged people to take up violence for the sake of patriotism. Other artists who have painted or sculptured figures from historical or mythological events have muted or glorified violence, as, for instance, in Uccello's The Battle of San Romano, Verrocchio's Statue of David, Rubens' The Lion Hunt, Hals' Archers of St. Adrian, or Gericault's Mounted Officer of the Imperial Guard.

Dance

Dance is, among other things, a means of relieving and summoning up aggressive feelings; it expresses inner conflict and its resolution; it can be used to ward off danger from gods, enemies, and nature, as well as to create a feeling of omnipotence before a battle or a hunt. Modern ballet has expressed the hostility and struggle of neighborhood gangs (West Side Story) or the political victories of the socialist masses over capitalists and warlords. Dances in various cultures give bodily expression to emotions associated with war, suicide, demonic ecstasy, evil, death, flagellation, and frenzy. Dancing is contagious. In the Middle Ages dance epidemics were known in which dancing of a religious-erotic nature led to group frenzy and hypnosis. Jazz has had a worldwide appeal in modern times as a rhythm inducing the contagion of forceful dancing movements.

Dance and body movement activities can play an important role in junior and senior high school, allowing students to express and relieve energy, tension, and aggression as well as celebrate joy.

History

An historical approach to conflict is one that elucidates political, economic, sociological, ideological, and human factors in explaining a given conflict in time. The plight of individuals in times of conflict or the dilemma of persons caught up in conflict but not responsible for it can be studied. Periods of prolonged conflict can be taken from history for intensive study: Peloponnesian Wars, Reformation and Counter-Reformation, French and Russian Revolutions, Nazi Germany, Vietnam. Literature, drama, and art can be used to augment historical studies: Thucydides' History of the Peloponnesian Wars, Dickens' A Tale of Two Cities, Koestler's Arrival and Departure and Darkness at Noon.

Particular kinds of struggles in history can be illuminated from the point of view of those who participated in and led them. What personal struggles did Marx and Lenin go through in order to shape and direct the class struggle? How does a person experience class struggle? What personal struggles did Martin Luther King go through as one of the major leaders of the civil rights movement? Has César Chávez undergone personal trauma in leading the farm workers' unions? What about the conflicts between fear of physical injury or death and dictates of conscience that faced many of the Freedom Riders of the fifties? How does an American Indian resolve the conflict of desiring to retain his Indian heritage while having to compete in a non-Indian culture?

There are many topics under the historical treatment of struggle that individuals and teams can study: the aftermath of wars as examples of conflict resolution; conscientious objectors (early Christians, Pietists, Quakers); the martial spirit as nurtured by tradition, education, literature, art, and music; the search for an international language as a means of preventing misunderstanding among peoples (Esperanto).

Philosophy

Ideas such as the inevitability of war, war as a purgative, waging war to end war, and aspirations for universal peace have engaged the attention of philosophers and writers throughout history. Students should discuss these issues in a philosophical way (see chapter on philosophy and religion in Part Six). To the extent that they are capable of understanding philosophical material, they should become familiar with the opinions on these topics of such thinkers as Aristotle, Plato, Augustine, Dante, Machiavelli, Kant, Hobbes, Locke, Hegel, William James, Freud, and others.

What ethical systems or situational ethics are available or can be devised to assist people in resolving personal and group conflicts? What are ethical rules for limiting conflicts? Is the doctrine of limited conflicts as applied to war itself ethical? How can we establish limits for small conflicts: in the classroom, at home, in the neighborhood? What is impermissible in the conflicts between brothers and sisters, parents, children, spouses, and lovers?

Manners and codes of politeness may be seen as having ethical overtones. Common discourse among students, between students and teachers, among teachers, and among family members can sometimes be flippant, sarcastic, or rude. Politeness is pleasantness of manner and speech; it is the general assumption of good will toward people. It signals absence of hostility and aggressiveness. Teachers and students should develop codes of politeness for their schools.

Religion

All religions have views on conflict, violence, aggressiveness, and war. The origin of conflict in the Christian view is embodied in the doctrine of original sin. Sometimes there are contradictory views on conflict. Those people holding religious beliefs interpret these views differently. Thus, Christianity expresses the ideal of universal peace and brotherhood, but wars have been (and are) justified in the name of Christ. Students can compare the beliefs and practices of different religions about conflict among men and women and between them and God.

Mythology

The mythologies of various cultures provide numerous accounts of wars, conflicts, battles, violence, frustrations, crimes, and cruelties. If mythology is viewed as a mirror of the affairs of men and women, it is a safe way for students to speculate and fantasize about conflict.

Natural Sciences

The biology teacher on the humanities faculty can explore the role of conflict in the development of species, the resolution of conflict among higher animals, and the place that conflict plays in the evolutionary process, including stereotypes and misapprehensions about conflict and evolution. Ecological relationships between man and nature and within nature can be studied in the light of conflict and violence. Man is both a predator and a protector of nature. How do his aggressiveness and indifference damage the ecological balance? How do violent acts of nature itself— fire, flood, wind, lightning, earthquake— upset or maintain the balance?

When men and women experience conflict, their bodies undergo physical, chemical, and neurological changes which are not yet well understood. Conflict can be studied as a physiological and neurological response to social and psychological stimuli.

Goals

In studying the topic of conflict, students can learn:

- to be aware of the nature and effects of conflict within people and between people
- ways of managing personal conflicts
- ways of helping solve the conflicts of others
- how their own and other cultures handle conflict
- how to adapt techniques for conflict control to current situations
- attitudes that reduce the likelihood of violence and war
- to distinguish between harmful and non-harmful conflicts
- to recognize the personal conflicts associated with adolescence
- how a person in conflict with himself can provoke wider conflicts
- to understand conflict as seen from the perspective of various disciplines

If the topic of conflict is studied more than once during junior and senior high school, students should intensify their study and become more articulate about the subject. By the end of senior high school, students should be able to make a personally and socially significant statement about conflict, violence, war, or peace, giving the reasons for their statement in an organized way, the reasons bearing the imprint of several disciplines. The statement can take the form of

- working for a social or political movement
- protesting in a non-violent way
- expressing their thoughts and feelings through one or more of the arts
- ameliorating conditions of conflict or violence
- writing a personal essay or position paper

Placing Limits on the Topic

Conflict should be taught primarily from the point of view of the personal conflicts that students have and that people in general experience within themselves and observe in others. Psychological, anthropological, and sociological understanding should be developed gradually. History, literature, drama, art, and philosophy should reflect the psychological and sociological emphasis. However, teachers should not go "conflict"-hunting in humanities classes. (In fact, they should consider the misuses of "conflict" as a metaphor.)

In literature the focus should remain on the personal aspects of conflict within and among characters and on readers' reactions to the conflict portrayed. Similar care should be taken in looking at painting and sculpture. No unit on "Struggle and Conflict in Art" should be attempted. Conflict and struggle are manifested in works of art in various ways along with many other forces and influences. Students should not be left with the idea that art can be reduced to one or two categories.

Conflict is not an appropriate topic in which to include music. "The Conflict of Chords" or "Dissonances and their Resolution," for example, would be gross distortions.

This topic should not be construed as a recommendation that individual or group therapy, in the medical-psychological meaning of therapy, be carried out by school people to bring the inner conflicts of students into the open. The term "personal" means the kinds of inner conflicts that people experience, not the specific conflicts of any person or persons. If conflicts of a specific and traumatic nature appear to be surfacing in situations where students are discussing, writing about, or otherwise dealing with conflicts, these should be dealt with by referral or other methods set up by the school for such purposes.

Staffing and Organization

In junior high school a single teacher, probably a social science or English teacher, should teach the concept of conflict from a psychological and sociological perspective. With a two-person team, the literary, artistic, or historical dimensions could be explored in depth. Art, drama, and body education teachers should be invited to cooperate closely with a single teacher or a team.

Conflict is a topic that can be organized as part of the 7th, 8th, or 9th grade English or social science programs. It needs to have continuity but can be taught intermittently throughout the junior high years. Allocations of time and staff should be arranged by school humanities planning or teaching teams.

In senior high school, the topic can be taught as an elective or part of an elective. A series of electives could be designed to expand it. Conflict and related ideas can be included in other interdisciplinary topics. For example, Sicily could be studied as a recurring theater of war in the topic on "Islands of the Mediterranean."[1] Electives offer the opportunity for specialized single-teacher courses and concentrated cooperative and team-teaching arrangements. Independent study and seminars on conflict should be available. Interdisciplinary planning committees will help determine the staffing of each elective based upon the number and depth of disciplines involved.

Selected References

Curriculum Materials on War, Peace, Conflict, and Change— An Annotated Bibiiography, With a Listing of Organization Sources. Center for War/Peace Studies, 218 East Eighteenth St., New York, N.Y. 10003, May 1972. This bibliography contains programs and materials which emphasize the relationship of individuals to great issues of conflict. For example:

The Harvard Social Studies Project. American Education Publications. Especially, "Nazi Germany: Social Forces and Responsibility," and "Twentieth-Century Russia: Agents of Revolution."

Athens and Sparta in Confrontation. Education Development Center.

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[1] See Interdisciplinary Topic IV below.

Vietnam Curriculum. New York Review of Books and Boston Area Teaching Project, Inc.

"Diablo Valley Education Project." 50 Vashell Way, Suite 300, Orinda, Ca. 94563. Founded in 1966, this project is a joint venture of the Center for War/Peace Studies in New York and the Mt. Diablo Unified School District in Contra Costa County, California. Some of the mimeographed materials offer definitions, organizing ideas, and topics for study, along with objectives and activities which can be incorporated in teaching psychological and sociological approaches to understanding and resolving conflicts. For example, Guide to the Concept: Conflict, Robert E. Freeman, and Knowledge, Affective and Skills Objectives (January 1971).

The Great Ideas—A Syntopicon of Great Books of the Western World, 2nd ed. Mortimer J. Adler. Chicago: Encyclopedia Britannica, 1952. This work can be of help to teachers and advanced students doing independent study. It contains perspectives and reading sources on political, social, and moral ideas associated with war and peace in Western thought. At the end of Chapter 98 there are cross-references to the psychological meanings of conflict and harmony in a person's life.

Besides unceasing daily reports on crime, violence, and conflict, newspapers carry articles about studies, opinions, and reports on their possible causes; the following are just a few examples:

"Peace Concept Puzzles Youth, Study Reveals." Los Angeles Times. 5 February 1973. (This article cites a forthcoming book that describes the survey: Juliette P. Burstermann, Education for Peace.)

"UCLA Institute Plans Violence Study Center." Los Angeles Times. 24 March 1973.

"Violence the Ill, Power the Cure." (Interview with Rollo May.) San Francisco Chronicle. 24 April 1973.

"Schools Blamed for Campus Violence; Riles Rejects Report." Los Angeles Times. 29 July 1973.

Social Sciences Education Framework for California Public Schools, Kindergarten and Grades One through Twelve (Proposed). Sacramento: California State Department of Education, 1968. Useful material is developed under the heading of "Historical Integration: Relation of Past and Present," Grades 10-11, Topic 2: "How Have National Groupings and Conflicts Affected the Life of Man?" Concepts, settings, objectives are presented for teachers to use in planning a course or part of a course on the origins and nature of nation-states and on political

aggression, military establishments, and ways of waging and controlling war.

Netter, Frank H. "Neurogenic and Hormonal Pathways in Rage Reaction." *Nervous System, I*. CIBA Collection of Medical Illustrations, 1968, plate 18, pp. 164-165. This is a good visual treatment of the internal chain of events that occurs when a person is under stress. It contains a brief, readable text, noting, among other things, the lack of complete knowledge on the subject.

Stanford, Barbara. "A Curriculum for Human Development." *Media and Methods*. October 1971, pp. 31-35. Teaching suggestions and bibliography on conflict for high school classes are contained under developmental task headings. See "Generation Conflicts" under "Achieving Emotional Independence of Parents and Other Adults," pp. 32-33, and "War and Peace" under "Developing Intellectual Skills and Concepts Necessary for Civic Competence," p. 35.

INTERDISCIPLINARY TOPIC II

SURVIVAL

General Description

This topic centers upon one basic generative question: how can we continue to live here? Not merely endure, but produce, create, and enjoy life? From this question arise others according to the setting in which the question is asked. The attempt to answer these questions provides a curriculum which can be narrowed to fit one semester or broadened to organize an entire four-year sequence. Schools must teach students to survive on their own ground, whether it is the relatively unspoiled quiet of a rural district or the demanding environment of a great urban center. The need for the skills of survival knows no geographic, racial, or ethnic boundaries.

Once students know something of their surroundings and themselves, they can develop knowledge and skills needed to survive on their own or with a group under a variety of conditions. The needs of the students in their particular setting will determine what students learn: emergency auto repair, first aid, surviving off the land, handling psychological crises, gardening, safety in the home, or mastery of government bureaucracy.

What is my community like? Or, how have men in this particular environment organized themselves to survive? Related areas for investigation include the historical development of the local area; how the community serves the needs of its members through various formal and informal agencies; how families and other groups organize themselves for work, play, artistic expression, and worship; and how individuals and groups deal with the great moments of life such as birth, puberty, courtship and marriage, and death.

How can I live in harmony with nature? What are the local problems I will face? Areas of investigation can include air, water, noise, or visual pollution; zoning; urban planning; the role of various units of local government in dealing with environmental problems; consideration of alternative life styles; and art in the community.

Several basic concepts should emerge from the main topic.

1. Organic Wholeness, the interrelatedness of objects and events. John Muir said that one thing is hitched to another; John Donne, that we are not islands. These connections must impinge upon the conscience of the businessman; inform the work of the artist; expose the arbitrariness of national boundaries.

2. Individual Responsibility, the sense that one matters and that one has an impact upon the world, arises out of the sense of organic wholeness. When one fully grasps the interrelatedness of things, one cannot avoid knowing that one's actions matter, that even not to act may be an act of profound consequence.

3. Respect for the Environment arises from the sense of organic wholeness and individual responsibility. If all things are interrelated and all individuals can effect change, then no one should act in a way that upsets the ecosystem. The wars of history suddenly become a whole new study when viewed in such a way.

4. Openness to alternative life styles, the willingness at least to study or consider if not adopt new ways of living, should follow from an understanding from the other three concepts. Readiness for change is an antidote to both "future shock" and the kind of rigid adherence to their own concepts of life that some young people develop. When we run out of petroleum, we must be prepared for changes in our personal lives.

Related Disciplines

One of the features of "survival" as an interdisciplinary topic is that it can include virtually every discipline at some point. This fact may not always be a virtue, since teachers may find some difficulty in knowing when to stop and what to exclude. However, some indication of the inclusiveness of the topic is presented below.

Geography

Geology, topography, hydrology, meteorology, cartography, stratigraphy, and soil study are all basic to an understanding of the immediate environment. Students can perform micro-climate studies in various locations around the school or community; construct and maintain their own weather station; build stress tables to demonstrate the effects of flooding on various landforms and vegetation types; analyze the strata revealed in road cuts and lot excavations; investigate the school site in respect to sun angle and wind force and direction. If the community lies on a bay or estuary, the students can discover why the bay is there or what the whole area was like during the Pleistocene. Many communities in California are near major fault lines; the history of local earthquakes can provide a fascinating study. Students can also learn to read various kinds of maps and can prepare maps and models which can be used in zoning and urban planning studies.

History

Students may be curious to study local history as a record of how men have adapted to a particular environment. The history of California is a particularly rich and varied one. General works that will help teachers are: John W. Caughey, California: A Remarkable State's Life History (New York: Prentice Hall, 1953); Robert G. Cleland, From Wilderness to Empire: A History of California, ed. Glenn S. Dumke (New York: Knopf, 1959); Andrew F. Rolle, California: A History, rev. ed. (New York: T. Y. Crowell, 1969); and Ralph J. Roske, Everyman's Eden: A History of California (New York: Macmillan, 1968).

Local historical societies can be helpful in the development of materials for a particular area. The Kroebers' works on California Indians are useful for students who wish to investigate a previous culture's adaptations to the land or who wish to learn more about personal survival skills. The writings of John Muir, Bret Harte, Joseph LeConte, and Richard Henry Dana help document a fascinating period in California history. Names of streets reveal local history and biography. See Eugene Block, Immortal San Franciscans (San Francisco: Chronicle Books, 1971). Names of communities may afford instructive and amusing tales; see George Stewart, Names on the Land (Boston: Houghton Mifflin, 1967). Even names of schools (aside from the Washingtons, Lincolns, and Roosevelts) may tell students something of the local heritage.

Anthropology

Anthropology is itself an "interdiscipline," and it is applicable to the survival topic virtually without limit. Knowing how others have adapted to their times and places may give students alternatives in planning their own lives. The following readings may be of help: Richard A. and Patty Jo Watson, Man and Nature: An Anthropological Essay in Human Ecology (New York: Harcourt Brace, 1969); Jesse D. Jennings and E. Adamson Hoebel, eds., Readings in Anthropology, 3rd ed. (New York: McGraw-Hill, 1971); and Yehudi A Cohen, ed., Man in Adaptation: The Bio-social Background, and Man in Adaptation: The Cultural Present (Chicago: Aldine Publ. Co., 1968).

Students enjoy the writings of Alfred and Theodora Kroeber on native Californians. These include: Alfred and Theodora Kroeber, Ishi (Berkeley: Univ. of Calif., 1961); Theodora Kroeber and Robert F. Heinzer, Almost Ancestors: First Californians (San Francisco: Ballantine, 1968); and Alfred Kroeber, Handbook of Indians of California (Berkeley: Calif. Book Co., 1970).

Political Science

If people are to live in harmony with their surroundings, they must do so within the framework of the social and political institutions which they or their precursors have created. If these institutions are not flexible, people must devise new ones to serve them better. Who are the local leaders and what stands have they taken on survival issues? What laws allow or prevent change? How did things get the way they are now? What is the role of the courts? What has been the force of certain institutions or customs in creating institutional adaptations (e.g., interested parties on regulatory commissions; zoning laws and housing codes as they affect ghetto life). Studies may also focus on broader issues: racial discrimination as a social pollutant; violence as an environmental issue;[1] the role of the federal government in ecological problems. Whatever the focus, the work should be kept at a practical, operational level rather than limited to an abstract, theoretical level.

Some helpful publications are these: Garrett De Bell, ed., The Environmental Handbook (New York: Ballantine, 1970); Wesley Marx, The Frail Ocean (New York: Coward, McCann, and Geoghegan, 1967). All contain useful appendices and bibliographies.

Language Arts and Mythology

Every subject lends itself to the assignment of papers or "themes," and teachers should avoid the temptation of imposing "survival" writing topics like "Man versus Nature" or "The Chain Saw in the American Experience." There is a wealth of literature that falls naturally into this topic, from Genesis to Muir, from Prometheus to Orwell, from Black Elk to Jeffers. The study of ritual and ceremony can lend itself to a variety of dramatic presentations. Depending upon the direction of the course, students may involve themselves in film-making, editorial writing, or public position statements.

Art

Art is a record of man's desire to come to terms with himself and his world and should not be left out in the study of survival. Various tools may be studied or made; ceremonial masks may be developed; students may attempt to reproduce cave paintings or petroglyphs. A class may want to analyze the architecture and decoration of the school, the community, or the home for functional and aesthetic suitability. Any of these studies could involve the production of photographs, drawings, films, watercolors, or scale models.

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[1] See Interdisciplinary Topic I: Conflict, above

Music

Some broad and important questions about music can be raised under this topic. Do people need music? Do ceremony, cultural continuity, shopping, and working all require music? Students may wish to create their own ceremonial or work music, or build and play duplicates of simple instruments, or simply discuss the importance of music to their own survival.

Natural Sciences

All sciences— geography, anatomy, agriculture, biology, botany, chemistry, physiology, physics, etc.— contribute to people's understanding of their outer and inner environments. Here it is merely a matter of deciding which sciences shall receive special attention in the course.

Body Education

People cannot afford to let machines get all the exercise. Flab is an unfortunate— and unhealthy— by-product of the machine age. Students and teachers need knowledge and skills to make intelligent decisions about cycling, Little League, snow-mobiling, water-skiing, dune-buggy riding, weight-lifting, or watching TV. What are the eco-costs of a new ski resort? What is the role of dance in our culture? (Do little children dance spontaneously or in imitation of elders?) Do any games or sports have survival value? (Yokuts Indian children played at throwing a stick through a rolling hoop, a game useful in developing hand-eye coordination needed by hunters.) Do we win our wars on the playing fields of our schools? Do we lose them there?

Philosophy and Religion

The Judeo-Christian view of man's relationship to nature (Genesis 1:26-28) has been important in shaping Western thought. Like all major religious traditions, it speaks of respect for life and for nature. A study of "comparative religion" might include research on the question "What major religious tenets have survival value?"

Goals

At the conclusion of the topic on survival, students should have

- a knowledge of environmental problems such as overpopulation, pollution, and nutrition

- knowledge of and skills useful for physical, psychological, and social survival in a variety of situations
- knowledge of who can help or hinder them in solving environmental problems
- awareness of our artistic and cultural heritage as it applies to eco-problems
- skills in evaluating the man-made environment and analyzing the natural environment
- skill in solving problems tactfully and effectively
- information about how to work personally on solutions to environmental problems

Placing Limits on the Topic

- The topic is too large for a single course offering; the problem for planners will be what to leave out.
- The needs of the community— most particularly, the students— should determine the emphasis given the topic. The course as offered in Eureka will differ greatly from one offered in Chula Vista.
- Immediate, local issues should provide the basis for studying environmental problems.
- Laboratory work may limit class size. Teachers cannot merely lecture on survival projects like how to build a life raft.
- Availability of materials may limit the topic. Students should have access to biology labs, auto shops, art rooms, an Indian midden, and a well-stocked library. Since no texts for this course exist, teachers will need a good deal of time for planning and revision. Good duplication facilities are essential.

Organization and Staffing

A core faculty for this topic should consist of a natural scientist— perhaps a biologist— and a social scientist such as an anthropologist or political scientist. A language arts teacher could join the team, then an art or crafts specialist. It is more important that the teachers like each other and agree on the goals and spirit of the course than that they represent a wide variety of subject matter "specialities." In no case should the administration try to impose such a topic on a group of teachers who do not feel comfortable together. The more subject areas involved in the topic, the more of the school day needs to be devoted to the course.

Selected References

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Wesley Marx, *The Frail Ocean* (New York: Ballantine, 1967).

Donella Meadows, et al., *Limits to Growth* (New York: Signet, 1972).

John G. Mitchell, ed., *Ecotactics* (New York: Pocket Books, 1970).

Richard Saltonstall, *Your Environment and What You Can Do About It* (New York: Ace Books, 1970).

Barbara Wald, et al., *Who Speaks for Earth?* (New York: W. W. Norton, 1973).

A film, "Multiply and Subdue," featuring Ian McHarg, is available from the Indiana University Film Library.

INTERDISCIPLINARY TOPIC III

THE YEAR OF MAIZE

General Description

Maize (corn) is a native American plant, grain, and word. Among the many native American food plants introduced to world agriculture, maize is the most important because of its productivity, adaptability, and mutability.[1] It is food for human beings in soft, soaked, and ground forms; it is a staple feed grain for livestock; and some varieties can be popped. American natives had developed all of these basic varieties before European explorers and conquerors arrived, including flint, flour, dent, pop, pod, and sweet corn.

The cultivation of maize in Pre-Columbian America extended from the Andes (where pod corn was the chief variety) to New England, and its use has been established for as early a date as 3000 B.C. The extent of its cultivation and the diversity within the species suggest both a long period of agricultural experimentation and considerable exchange of information and seeds among tribes and cultures.[2] The search for a single, ancestral "wild" corn has been unsuccessful, and scientists are left with two hypotheses: that two or more varieties of wild corn-like grasses were somehow crossed or that the ancestral plant is extinct.[3] In either case the development of maize was a major cultural accomplishment of American natives--hence its use here as the focus of an Interdisciplinary Topic.[4]

Maize was especially important for the peoples of the Meso-American civilization. ("Meso-American" designates the Pre-Columbian cultures which flourished in the area of what is now known as southern Mexico and northern Central America, bounded on the north by the state of Zacatecas in Mexico and extending southeast to western Honduras and El Salvador.) When Spanish conquerors arrived, they found the Valley of Mexico in control of various Meso-American groups, requiring of them tributes of produce and victims for human sacrifice. They had also assimilated much of the art, religion, and knowledge of the ancient and current cultures: the "Olmecs," an ancient culture reputed to be originators of many crafts and sophisticated astronomical knowledge; the Maya, whose culture included the calendar and beautiful works of art in stone and ceramics; and the Toltecs, the great builders.

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[1] For a list of other native American foods and plants, see Ruth M. Underhill, Red Man's America (Chicago: University of Chicago Press, 1953), pp. 16-17.

[2] Paul Weatherwax, Indian Corn in Old America (New York: MacMillan Company, 1954), pp. 48-54.

[3] Weatherwax, pp. 171-181.

[4] See Part Five, Chapter VI, Item 6, "The Invention of Agriculture in the New World," for another view of this subject.

The Aztecs, unrepresentative of Meso-American cultures in their militarism and their insistence on frequent human sacrifices, are nonetheless the most convenient of the cultures to study, not only because they adopted so much from other cultures but also because they reigned in the Valley of Mexico when Cortés and his soldiers arrived. We have, therefore, some Spanish accounts of the culture at that time--particularly valuable, though obviously biased, since almost all native historical records were destroyed by the invaders.

For all the peoples of the Meso-American area, maize had become one of the symbols of civilization. Ceramic vessels were used for its storage or preparation for eating. Other pots, ornaments, and representations took on the appearance or texture of maize, and its growing season provided occasions for many of the religious festivals. A Mayan creation myth illustrates the grain's importance. According to the myth, man had to be created three times. When he was made of mud, he was too limp, had no mind, and couldn't move. When he was made of wood (woman of reed), he had no soul or mind. Finally both men and women (four of each) were made of a paste of white and yellow maize. These eight were viable, and they were the ancestors of the people.[1] In the study of the Aztecs or other Meso-American cultures under this topic, the following general concepts should emerge:

1. Importance of Food Sources in a Culture: Maize, predominant among Meso-American foods, figured not only in the economy but also in art, science, and religion. For example, the calendar was an accurate record of the passage of time as well as a schedule for frequent ceremonies, many of which related to the growing season of maize. Among the more than fifty gods and goddesses in the Aztec pantheon are a corn god, Centeotl, and goddesses of fertility like Tlazolteotl and Coatlicue, along with others associated with rain and sun.[2] Aztec divinities are an amalgam of those from cultures of the area, differing from other divine heirarchies primarily in the elevation of a minor god, Huitzilopochtli, to a vital position, and in the requirement of human sacrifices on a massive scale to satisfy the god's need for human blood. Despite these

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[1] J. Eric S. Thompson, Maya History and Religion (Norman Oklahoma: Univ. of Oklahoma Press, 1970), pp. 333-334.

[2] George C. Vaillant, Aztecs of Mexico (Baltimore: Penguin Books, 1966), pp. 148-151.

human sacrifices (as many as 20,000 victims on one occasion), the religion was basically agricultural, invoking supernatural aid for the success of the crops.

2. Cultural Blindness: When the Spanish invaders entered Tenochtitlan, they were awed by the architecture, the water system, the market, and the transportation system. Hernan Cortes and Bernal Diaz del Castillo compared the Aztec city to Seville, Cordova, Rome, and Constantinople in its size and splendor. Nevertheless, evidence of human sacrifice (accumulations of blood and displays of human skulls) and their missionary commitment to Christianity led the Spaniards to dismiss the native American culture they encountered as pagan, savage, and primitive.

It was not until this century that art historians, archeologists, and Latin-American historians recognized Pre-Columbian achievements in art, mathematics, astronomy, and political and civic organization. The contribution of maize to the food and economy of the world has still not been adequately appreciated. European-Christian culture (like any other) can act as a mental screen to filter out and discount any unfamiliar human achievements, no matter how beautiful or advanced they may be. Cultural blindness should be a central theme for this topic. Students and teachers should examine cultural blindness in themselves as well as in others.

3. Cyclical Time: The astronomical calendar of the Aztecs and the other peoples from whom they adopted it is precise and detailed. It is, however, cyclical rather than linear. Time was measured in 52-year units, cycles which repeated themselves and had to be ushered in with special ceremonies to ensure that time would start again. Accurate records were kept for hundreds or thousands of years, but they are different in kind from the historical records of European countries. That is one reason why the "history" of Pre-Columbian America has been so hard to reconstruct. The calendar is also cyclical on an annual basis. It is the seasonal record of the rain and sunshine that nourish the maize. Meso-Americans learned from it not only the times to plant and harvest but also the times to perform rituals to ensure the successful progress of the seasons.

4. Heritage of "La Raza": Many Americans, whether natives of this continent, invaders, or immigrants, have lost track of, ignored, or even been ashamed of their racial and geographical origins. Symbolically, Latin-Americans trace their origin to the sexual union of Malinche and Cortés--the Spanish and native American blood, the Spanish and American cultures, including the betrayal of the Americans implicit in Cortés' treatment of Malinche.[1] The acceptance of that American-Spanish heritage, the resurrection of the Pre-

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[1] Octavio Paz, The Labyrinth of Solitude: Life and Thought in Mexico, Trans. Lysander Kempt (New York: Grove Press, 1961), Chapters IV and V, pp. 65-116.

Columbian past, and the demand for simple human dignity have created a powerful movement among Latin-Americans in this century. We cannot reverse history--cannot deny the human sacrifices of the Aztecs--but we can all begin to cast off feelings of guilt or superiority about what our ancestors did or did not do. We can all, with neither shame nor arrogance, find our own roots.

Related Disciplines

Natural Sciences

Botany and astronomy are central in the topical approach suggested here, yet specific research in these areas is not conveniently gathered in any single book. The Aztec calendar can serve as a starting point, and with the help of standard general histories to interpret it students and teachers can begin to study patterns of planetary and astral movement as the Meso-American Indians did. The maize, in its early forms and its present varieties, can be cultivated by students and used as a vehicle for studying the development of "crosses" and hybrids, as well as general botany. Experiments with natural and artificial (greenhouse) growing conditions can be conducted, and the growing of the maize can also be coordinated with the planting and harvesting dates indicated by the calendar. If summer care is provided, students can eat the fruits of their labor in the early autumn.

Mathematics

The fact that Meso-American numerical systems are vigesimal (base twenty) offers an opportunity to consider the way that numerical systems are formed in various cultures. (Presumably, unlike people in decimal cultures, Americans counted their toes as well as their fingers.) The numerical system is also linked to the calendar because the month consisted of twenty days. Number theory and bases other than the decimal can be introduced to students more forcefully given the example of a fully developed numerical system with a different base. They also invented the concepts of zero and infinity, while using practical accounting and computing systems for diverse and long-lived cultures. In addition to the calendar, the chief sources are accounting records in the codices. For examples showing the numerical system, see plates 62, 63, and 64 in George C. Vaillant, *Aztecs of Mexico* (Baltimore: Penguin Books, 1965).

Foreign Language

Naturally, this topic offers a good context for learning Spanish and reading Mexican literature.

History of Language

The codices which have been preserved from the time just before and after the Spanish conquest consist primarily of pictographs. However, the Maya had much earlier invented a glyphic writing method as well, using a system of signs to denote syllables. Comparisons can be made with the development of written language in China, Egypt, and Sumeria. See C. H. Burland, The Gods of Mexico (New York: Capricorn Books, 1967), pp. 28-29, and Appendix I, pp. 193-198; and J. Eric S. Thompson, Maya Heiroglyphic Writing: An Introduction (Norman, Oklahoma: Univ. of Oklahoma Press, 1960).

History

This is an historical topic, but a strictly linear, chronological approach is difficult and probably undesirable. Since the Meso-American concept of history differs from ours, the question of what history is can be posed. Standard general histories in English are George C. Vaillant, Aztecs of Mexico (Baltimore: Penguin Books, 1965); and J. Eric S. Thompson, Maya History and Religion.

Religion and Mythology

The peoples of Mexo-America had complicated pantheons of gods, many of them relating to natural phenomena (rain and wind), the earth and the heavenly bodies. For general introductions, see Burland, The Gods of Mexico, and Thompson, Maya History and Religion. Many Mayan myths are preserved in the Popol Vuh, written in the sixteenth century in the language of Quiche, using the Latin alphabet: Popol Vuh: The Sacred Book of the Ancient Quiche Maya, Trans. Adrian Recinos (Norman, Oklahoma: Univ. of Oklahoms Press, 1950).

Art

The art of Meso-America is so varied and rich that the problem is only one of selection. A good introduction in paperback is Justino Fernandez, A Guide to Mexican Art, Trans. Joshua C. Taylor (Chicago: Univ. of Chicago Press, 1969). Fernandez also cites Mexican folk art, which preserves the Pre-Columbian quality and designs in ceramics and weaving. Students can use some of the ancient shapes and designs in their own work if the school has a ceramics or weaving program. They can also look at their own towns and cities. The codices are beautiful works of art as well as historical records, and they should not be overlooked. Unfortunately, except for samples in other books, they are published only in expensive limited editions. Local university libraries will have some of the published codices, however, from which art teachers can prepare slides of photographs. For a complete list of the codices, see Burland, The Gods of Mexico, Appendix I, pp. 193-198.

Music

See Robert Stevenson, Music in Mexico (New York: Crowell Co., 1952). Stevenson devotes fifty pages to Pre-Columbian music and includes some scored samples.

Goals

In studying this topic, students should, in addition to objectives set for particular disciplines, understand and appreciate the following:

- The contribution of maize to world culture
- The close relationships among agriculture, science, art, and religion in Pre-Columbian Meso-America
- The diversity of peoples, arts, and life styles in the cultures
- Economic and cultural exchange among the peoples
- The fact that Meso-American civilization was one of the most highly developed in the history of the world
- The cultural loss to the world caused by the attempt of invaders to eradicate native culture
- The importance of the Pre-Columbian heritage to the current Chicano movement

Placing Limits on the Topic

Since the scope and diversity of Pre-Columbian cultures is so great, a particular era or a particular geographical area should be chosen as a focus. Excursions can be made into other times and places for purposes of comparison.

Staffing and Organization

This topic would be impossible to teach as a single course by a single teacher. It would make a good team-taught course meeting about eight hours a week for two semesters, if it were expanded to its full potential length. Or students could enroll concurrently in parallel courses focusing on different aspects of the topic. Several are suggested in Part Five, Chapter VI. The teaching staff should include a generalist from the sciences with a good background in mathematics, an historian, and an artist or art historian. A Spanish teacher will be needed, of course, if Spanish is taught. Other specialists could contribute as consultants or part-time teachers as needed.

Selected References

New materials are appearing regularly in English (and often in paperback) largely because of the intense interest in their past now being expressed by Mexican-Americans. Among the books already cited under "Related Disciplines" above, Burland's The Gods of Mexico deserves additional mention because it is a good general introduction in paperback and because it has an excellent bibliography and appendices. The first appendix lists all of the ancient codices, along with their location and published editions. The second appendix is a description of "tlachtli," the ritual game played with a rubber ball. The bibliography is selected and annotated, very helpful for novices.

Among early European accounts, the most useful and interesting is the journal of Spanish missionary Bernál Díaz del Castillo. It is available in a number of paperback editions.

Aztlan, edited by Luiz Valdez and Stan Steiner, is a paperback anthology of materials ranging from Pre-Columbian to the current Chicano movement. Some of the plays of Luiz Valdez and El Teatro Campesino are collected in Actos (San Juan Batista, Calif: Cucaracha Press, 1971).

Although the largest collection of Mexican art is in the National Museum in Mexico City, there is also a major collection at the American Museum of Natural History in Washington. Good photographs of items in the American Museum have been published over the years in its magazine, Natural History. City art museums in California have only small collections, but they occasionally feature a major show like the "Sculpture of Ancient West Mexico" at the Los Angeles County Museum of Art in 1970. Even if students cannot see such shows, the catalogs make useful teaching aids. Other resources for particular interests can be found in the excellent bibliographies in standard histories like those by Vaillant and Thompson.

INTERDISCIPLINARY TOPIC IV

ISLANDS OF THE MEDITERRANEAN

General Description

A topic like "Islands of the Mediterranean" offers a new perspective on traditional educational materials such as the history, art, and languages of Western civilization. Students are asked to assume the point of view of an "islander" rather than the usual view of a "mainlander."

The adventure and mystery associated with islands should help to engage student interest. A direct connection with student experience may also be established in the patterns of migration, conquest, and displacement of peoples, which will relate to some students' ancestral history and have analogues in the family histories of all students.

The focus of this version of the "Islands" topic is Sicily. Whichever island or islands are chosen for concentration, three general concepts should emerge in the course:

1. Isolation: "Isolate" derives through Italian and French from the Latin word for "island." Hence the concept of isolation is implicit in the word "island" for most of us and should be examined.

a. Island Symbolism: We have many cultural images of islands as places where human beings are isolated: South Sea island, island utopias, islands as penal colonies (Alcatraz, Devil's Island, St. Helena), the "lost" island of Atlantis, islands bought by rich people to ensure perfect privacy, islands used symbolically in literature and drama (The Tempest, Robinson Crusoe, Treasure Island, Gulliver's Travels, Lord of the Flies).

b. Travel to and from Islands: If a civilization finds it easier to sail the seas than to travel overland, the sea surrounding an island may be an aid rather than a barrier to travel and communication among cultures. Despite our mainlander's view of islands, they have often been centers of civilization and of cultural exchange in the Mediterranean. Geologists tell us that even our continents may be seen as islands drifting toward or away from one another in the course of time.

c. Character and Psychology of Islanders: We may attribute certain characteristics (or stereotypes) to islanders like the Corsicans, Sicilians, Tahitians, Hawaians, and Irish. The validity of these attributions needs to be examined.

2. Colonization: Small islands like those in the Mediterranean have usually been colonized and controlled by continental states (though islands like Sicily, Rhodes, and Crete have been colonizers themselves). Colonization depends upon or is related to trade and commerce, migration, invasion, development of empires, and formulation of national boundaries. The movement of conquerors and colonists may also involve the displacement of people originally living on an island.

3. Cultural Exchange: Once travel on the Mediterranean Sea was feasible, none of the major islands was immune from change. They became centers for the movement and exchange of ideas and customs. New religions, languages, arts, dance and music, architecture, and political and social systems were introduced. How do cultures change? What are the compelling reasons for a society to accept a new art form or a new religion?

Related Disciplines

Geography

Geographical subjects may include the topography of the islands, their harbors and trade patterns, ancient map-making, agriculture (Cato called Sicily the Roman Republic's granary), and the migration of peoples.

History

Sicily, one of the richest and most productive lands of the ancient world, has been a continual object of colonization and conquest. Peoples inhabiting or ruling Sicily include cave-dwellers, "Sicels," Greeks, Carthaginians, Romans, Byzantines, Arabs, Normans, Spanish, and Italians. Historical study could focus on a particular period or use an island like Sicily as a model of cultural change and resistance to change. A basic reference is the three-volume work, A History of Sicily, by Finley and Smith: M. I. Finley, Ancient Sicily to the Arab Conquest; and Denis Mack Smith, Medieval Sicily, and Modern Sicily (New York: Viking, 1968).

Art

Sicily is a museum of Western art. At the Assaura Cave on Monte Pellegrino are prehistoric cave inscriptions, similar in line to those at Lescaux. Many Greek theaters and some superlative Greek sculpture are still preserved. There are pottery and terra cotta from various periods. The cathedral at Syracuse displays the "Sicilian mix"; it is built with and over a temple with Doric columns. The Abbey of Monreale mixes Latin, Byzantine, and Moorish styles in its architecture, and its religious themes include the first representation in art of the English saint, Thomas Becket. Sicily offers some of the finest examples of Roman floor mosaics and Byzantine wall mosaics in Europe. See Margaret Guido, Sicily: An Archeological Guide (New York: Praeger, 1967), and Pierre Sebilleau, Sicily, trans. Oliver Coburn (New York: Oxford Univ. Press, 1968).

Language Arts and Mythology

Every kind of language study is available to those interested in Latin, Greek, philology, linguistics, and the development of written language. Sicilian Italian still retains words and place-names from the languages of its complex history. Odysseus, the wandering hero, encounters various exotic cultures on the islands of the Mediterranean. By tradition, the Kyklops and the Laestrygones were located on Sicily, and Scylla and Charybdis were perils of the Straits of Messina. The volcanic eruptions of Mt. Etna were attributed to the struggles of an imprisoned Titan. Some of Herakles' exploits were also set on Sicily; for example, he was said to have swum the Straits of Messina. Reading can include myths set in Sicily, The Odyssey, Greek plays, Di Lampedusa's The Leopard, Sicilian folk tales, and the island literature suggested above.

Religion and Philosophy

By tradition, Plato tested his theory of an educated king by trying to make a philosopher-king of Dionysus, ruler of Syracuse. The attempt failed. In any case, Sicily was an important philosophical center; Pythagoras (of Samos, another island) founded his influential school there. Several religions succeeded one another in Sicily, not abruptly, but in a slow process that modified the religions and sometimes involved religious persecution and segregation.

Mathematics

In addition to Pythagoras, other early students of geometry and mathematics were concerned with mathematical principles associated with navigation and cartography.

Economics and Political Science

Economic, social, and political subjects abound in the ancient or contemporary study of the islands. Some useful works on contemporary Sicily are Gavin Maxwell, The Ten Pains of Death (New York: Dutton, 1960); Danilo Dolci, Report from Palermo, trans. P. D. Cummins (New York: Viking, 1959); and Michele Pantaleone, The Mafia and Politics: The Definitive History of the Mafia (London: Coward, McCann, and Geoghegan, 1966).

Music

This topic can be extended to include some history of music and comparative musical styles of various cultures. Recordings of Sicilian folk songs are available from Folkway Records.

Goals

The following objectives are important to the "Islands" topic as here formulated:

- taking on an imaginative perspective (learning to think as islanders instead of mainlanders
- understanding our culture's use of the island as a symbol
- understanding the cultural history of at least one of the islands (including the history of art and ideas)
- learning to use maps and appreciating them as a means of visual communication
- understanding the relationships between, and possible ambiguity of, such terms as "migration," "conquest," "invasion," "colonization," and "displacement"
- connecting commercial and military expansion with the spread of culture (language, art, religion, and political and social systems
- distinguishing between "power" culture (which may be a superficial imposition by foreign rulers) and "common" culture (which includes the food, dress, sex roles, crime, recreation, and monuments among the mass of the population)

Other objectives can be set for the "Islands" as determined by a humanities planning team and the particular focus of the course. These objectives may include learning historical methods (since no prepared curriculum materials are available on the topic), learning the use of new art forms and materials, and learning the early history of science, mathematics, and philosophy in Western civilization.

Placing Limits on the Topic

- If too many islands are studied or too great an historical span is included, the topic will be too difficult and too broad.
- Focus should remain on the islands; the islands should not be used to study all the cultures of the Mediterranean coast.
- Materials for student use may be more difficult to organize for this topic than for others. Fortunately, no textbook for this course exists. Inter-library loans and museum rental programs can provide resources. Schools with students of Italian and Sicilian origin have resources in their students and members of the community for the course.

Organization and Staffing

This topic could form a humanities course of one or two semesters, four to eight hours a week. The scope depends upon the number of teachers involved. If the course is taught by one teacher only, he or she would probably be a history specialist with background in geography and in the period chosen. A second teacher could increase depth in art; a third in literature; and a fourth in philosophy, religion, anthropology, or geology. Consultation or part-time teaching should be sought from parents, members of the community, and specialists in fields not represented on the teaching team.

The "Islands" topic can also be taught with a comparatively narrow focus, coordinating with other classes in the humanities curriculum that organize some of their work around the "Islands" course. For example, students in studio art courses could work with mosaics while the same students are studying early mosaics from the islands.

Bibliography of Educational Materials

Some basic references have been cited in the text above. There is no simple bibliography for this topic. It is, by its definition, intended to encourage a search for materials by both students and teachers.

INTERDISCIPLINARY TOPIC V

CHANGING ROLES OF WOMEN

General Description

Most students in junior and senior high schools are well aware that there is an active movement among women in the United States to assure fairer treatment under the law, achieve equality of opportunity in employment and advancement, and change attitudes toward women. Unfortunately these students--both boys and girls--are likely to be only superficially informed about real problems that many women face in our society; some may even refer to the women's movement by the derogatory label, "women's lib," using the term to dismiss the subject as inconsequential or to mask their fears about defining their own sexual identities and gender roles.[1] An interdisciplinary topic of women offers students a chance to examine the gender roles of men and women directly, supplementing the recommendations offered throughout this framework for elimination of sexual discrimination and for a complete sex education program.

An obvious place for students to start studying this topic is the school itself. They can observe and collect data about the differences, if any, in what males and females do or are expected to do in the school. What is the sexual distribution in elective courses in household and industrial arts, fine arts, foreign languages, science, and mathematics, for example? Who does school chores like caring for plants and animals, cleaning up, directing hall and crosswalk traffic, and decorating classrooms? Which sports are participated in by girls and which by boys, and is there a difference in moral or financial support for various sports? Students should also examine the teaching and administrative staff to see whether there is an equal distribution of male and female teachers in various subjects or grade levels and whether one sex or another dominates the administration.

Having established differences in gender roles in the school, students can discuss possible causes for them. The following possibilities should arise in the discussion:

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[1] See "Glossary," Part Nine of this framework, for definitions of "gender roles" and "sex roles."

1. Biological Differences between Sexes. Outside of activities obviously limited to one sex, like child-bearing and nursing, it will be difficult, given our present knowledge, for students to establish that one sex can do something innately better than the other, particularly when so many individual differences appear among young people in junior and senior high school.

2. Individual Preferences. Claims of individual choice, though honestly voiced, may also be partly or largely the result of cultural conditioning.

3. Cultural Conditioning. From infancy we have been "educated" by the media, our schools, and our parents about gender roles and behavior that are appropriate for our sex. Students should consider all of the things--from toys to strong adult models--that have gone into their own conditioning, including the treatment of boys and girls and men and women in the books they have been reading during their formal education.

4. Discrimination on the Basis of Sex. In some cases, girls are actually prohibited from participating in school activities; in other cases girls or boys are strongly discouraged or effectively prevented from participating. If discrimination exists in their school, students should first find out whether it is illegal discrimination. To do so, they will have to find out what the law is and whether it applies to the situation they are studying. Short summaries of laws relating to sex are available, but students should try to find their own sources of information--the local offices of their elected state and federal representatives, for example.

From this opening examination of their immediate environment, students may pursue this topic in many directions. Two subjects of particular importance are their own vocational futures and the history of women's roles in our society.

One of the tragic effects of the persistent American myth that home and family constitute complete fulfillment for women is that it lulls girls into indifference about any vocational preparation. The conflict between career and family is still often purveyed as irreconcilable, while in fact millions of American women must work because they are the sole support of their family. Between two-thirds and three-fourths of all adult women work at some time during their lives. For women who must work and have no preparation for a vocation of any kind, the prospects are dismal.[1] They will become part of the pool of women who hold the lowest-paying and often most strenuous jobs in our society: domestic workers, waitresses, and store and office clerks. Boys often find themselves vocationally unprepared for adult life too, but at least they learn from the culture that they are expected to earn a living, somehow or another. What both boys and girls should consider under this topic is what kind of adult work would be both enjoyable and remunerative. To give themselves the widest range possible for personal preferences, they should learn to abandon gender stereotyping of jobs and careers, and their teachers should introduce them to adult models of both sexes.

Some aspects of the current women's movement that may be unsettling to boys and girls can be made less so by considering how women's roles have changed at other times during the past century. What did most women in this country do, as a matter of daily or seasonal routine when our society was still primarily agricultural? Students may be surprised to learn that women did much of the heavy work some people now consider strictly "men's work" and that when the need arose they did any work that a man did. Even ordinary domestic chores like churning butter, carrying water from the well, and splitting wood to start a fire in the cookstove were hard work. Students should try some of these tasks to see just how physically demanding such work was. With great population shifts to cities during industrial development, women were faced with new roles, and these were not all domestic. Women worked in the factories, too, and not simply at light tasks. When men finally voted to give the vote to women, it was only after a long and agonizing struggle. All of these changes, like those we are experiencing now, were disturbing to many people who saw them as threats to the family and to "normal" relationships between the sexes. Students should compare current changing roles of women to those of the past and compare the effects on themselves and society

Related Disciplines

Psychology and Sociology

Two major books of the women's movement, Betty Friedan's The Feminine Mystique and Kate Millet's Sexual Politics,[2] can be expecially helpful for teachers in suggesting subjects for study. Friedan and Millet deal particularly with sexual attitudes and gender roles and attack Freudian psychology as essentially male-oriented and demeaning to females. Their insights and analyses can stimulate student discussion in some of the following areas: personality features such as dominance, passivity, and aggressiveness and their relationship to sex and sexual attitudes; the roles of mother and father in the psychological development of children; changes in gender roles, family patterns, child-rearing, and dating, courtship, and marriage; and the women's movement itself--its sources and development and responses to it by the American public.

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[1] For women who are not forced to work but simply choose to do so after their major family-rearing responsibilities are over, there are some excellent re-entry programs offered in community colleges that can help develop specific skills or possible careers.

[2] Full citations of books, articles, and other materials referred to in the text will be found in "Selected References" at the end of this topic.

Political Science and History

The Equal Rights Amendment is now before the fifty state legislatures of the United States for eventual adoption or rejection. Students can study its origin and its progress through the legislatures, in the process learning how the Constitution is amended. The arguments for and against adoption are particularly interesting, reflecting as they do a spectrum of attitudes towards women; students may want to participate in their own debate on the issue, conducted according to the rules of the State Assembly and Senate. The argument of organized labor against the amendment--that its adoption could lead to the loss of many legal and contractual health and safety protections for women--should also be noted. Along with the Equal Rights Amendment, students should look at laws already on the books providing for equal opportunity for employment and for affirmative action; the significance of these laws should be explored for minorities as well as for women.

For purposes of historical comparison, students should study the process by which women achieved the right to vote in the United States. Who were the leading suffragettes and how long did the struggle to get the vote take? What were the arguments for and against giving women the vote? These arguments should be compared directly with those being used in debate on the Equal Rights Amendment. Students should try to determine what considerations prompted an all-male political system to grant women the vote and see whether they can see what difference the votes of women have made in the history of our nation since then. They can also review the political careers of some women, both in and out of public office, and study some of the capable women in politics today. Women like Indira Ghandi, Golda Meir, Shirley Chisholm, and Bella Abzug certainly do not fit the stereotype of women that many would like to preserve.

Economics

Some study in economics has been suggested in the introductory section of this topic. Besides job opportunities and advancement probabilities, there are other matters to consider. Women are discriminated against consistently in credit and insurance transactions. Women's credit, even when they are the sole source of income in a family, is dependent upon their husband's credit. If they separate from or divorce their husbands, the men retain the credit earned by the women and the women have none. Similarly, women's personal life-styles are often investigated by automobile insurance companies, and they may be denied coverage on bases that would not be considered for a man. On the other hand, young men, unmarried, are considered the highest insurance risks of all. What data is there to support any of these actuarial conclusions? Which life, courting, or family styles really increase the risk of accident or financial delinquency? Students may follow up these considerations of discrimination against both sexes by analyzing the distribution and control of capital between sexes: those who have the money and those who determine how it is disposed.

Language Arts

Good literature rises above sexual stereotyping--or at least it uses such stereotyping in constructive, artistic ways. Students should become aware of what they are reading and what they have been reading. They may go back to the "Dick and Jane" books which they learned to read from. What gender roles were assigned? How do those books look to them now that they are older; and what alternatives can they propose for beginning students of reading?

Students may also consider whether the generic term "man" and the pronoun "he" can be replaced by other terms or by plurals: "human beings" for "man" and "people...they" for "person...he." In expository writing the masculine singular can easily be avoided; can it also be avoided in legal briefs, statements, or judgments? How should titles like Ms., Mr., Miss, and Mrs., be used, and how does one address an institution the sex of whose officers he/she does not know?

High standards of poetry are adhered to by poets like Emily Dickinson; she, like Amy Lowell, is a superb poet, much more demanding of the reader's intelligence and imagination than most people are willing to allow for a female writer. (It should be noted that much is made of Dickinson's celibacy, while Gerard Manley Hopkins' and Thomas Aquinas's celibacies are barely mentioned in relation to their work.) Contemporary poets like Denise Levertov, Adrienne Rich, Anne Sexton, and Sylvia Plath should also be read.

Women novelists have also played an important role in developing American standards and sensibilities. Harriet Beecher Stowe's Uncle Tom's Cabin--despite its susceptibility to derision--is a powerful and well-written novel. Kate Chopin in The Awakening introduced themes about female sexuality no other "realists" among her contemporaries were willing to approach. Whether these novelists are read or not, students can learn to recognize conventions in fiction, as well as in films and television. There is the cold, proper female; the destructive, seductive bitch; the woman who is as innocent as Iowa apple pie; and inevitably, the sentimental heroine who somehow floats down from heaven for a virginal marriage at the last minute.

Art

Only recently are women being recognized as professional artists. Students can try to find out which female artists are now considered good and why critics find them good. A comparison of works by women with works by men could be instructive; among artists working in the same styles or media are there any differences attributable to sex?

In Western painting, women have been a popular subject for depiction--in the nude or elaborately robed. Students may look at a particular period to see how the female figure was treated in art. They should also study artistic treatment of women in other cultures to see what features of the female face or body were particularly emphasized.

In the United States, until the last few decades, women expressed themselves artistically in home and folk arts. Productions included embroidery and stitching, water colors, and oils on canvas, silk, glass, and other materials. A useful collection of American folk art has just been published: Jean Lipmand and Alice Winchester, The Flowering of American Folk Art, 1776-1876.

Household and Industrial Arts

Study here is self-evident, and, if household and industrial arts courses have been taken by all boys and girls, little additional work is needed. Nevertheless, every student should know, for example, how to repair a leaky faucet and prepare a meal. Boys are not innately better able to fix a plumbing leak than girls are; they have only been culturally conditioned to think they ought to be able to do it. Girls will learn quickly that they can do the same repairs boys can if they have the right materials--and those they can get at the local hardware store, asking for advice just as a boy would. The same is true for boys having to cook, for most girls have little more cooking experience than they. Cooking like plumbing must be learned by trial and error, with a little less error resulting if one consults a cookbook, instruction manual, or experienced teacher.

Goals

By studying the changing roles of women in society, students--both boys and girls--can learn:

- To be aware of the changes in attitudes toward women in our society
- That both boys and girls can have equal aspirations
- That leadership and initiative do not depend on a person's sex

- That strong, healthy bodies and active participation in sports or body education programs can benefit everyone
- To choose activities and classes for interest and enjoyment without worrying about whether "only boys/girls do that"
- To develop career goals on the basis of personal abilities and interests
- To appreciate the contribution of both sexes to American culture

Placing Limits on the Topic

Limits placed on this topic depend to a great extent on the rest of the curriculum. Insofar as subjects suggested under this topic are studied elsewhere they need not be duplicated here. Planners should also be careful that substantial content is included and that the topic is not used solely as an excuse for political action.

Organization and Staffing

The organization and staffing of a topic on women are as important as the subject matter. It does no good to lecture on the equality of men and women when the students consistently see female teachers taking orders from male administrators. So a prime priority in organizing such a curriculum would be an affirmative action program to correct any current imbalance in the proportions of men to women in administrative positions.

Similarly, the study of women in the humanities should be backed up by changes in the very structure of an academic community, pursuant to laws forbidding discrimination on the basis of sex in any aspect of education. This will mean that female teachers should prepare themselves not only for administrative jobs, but also for positions teaching wood shop, metal shop, science, driver education, and similar jobs thought of as "masculine"--and they must insist that they be given these assignments. Similarly, men should be seen teaching cooking, sewing, and business education. The stereotypes can be broken by example, and male and female students should be encouraged to cross outmoded boundaries.

Teachers for the topic should include a social sciences specialist, with additional specialists or consultants from language arts, art, vocational arts, and biology, depending upon the particular emphasis given the topic. Planners may take a look at some of the women's studies programs in colleges and universities around the state for suggestions about disciplinary areas they may want to include in their study.

Selected References

Pamphlets

California Women, A Report of the Advisory Commission on the Status of Women, available from State of California, Documents Section, Box 20191, Sacramento, CA 95820. Contains comprehensive data on conditions of women in California in 1971.

Dick and Jane as Victims! Sex Stereotyping in Children's Readers, prepared by Women on Words and Images and available at Box 2163, Princeton, N J 08540. Prepared in 1972, this pamphlet reviews the stultifying gender roles assigned to girls and to a lesser extent to boys in most children's readers.

Little Miss Muffett Fights Back, available at P. O. Box 4315, Grand Central Station, New York, NY 10017. This is a bibliography of 48 pages, recommending non-sexist children's books.

United States Government Publications: Current lists of pamphlets available may be obtained from the Women's Bureau, Employment Standards Administration, U. S. Department of Labor, Washington, D. C. 20210. An example of what is available is the "Why Not Be. . . ?" series, including pamphlets on being an engineer, an optometrist, a medical technologist, an urban planner, etc.

Articles

Florence Howe, "Educating Women: No More Sugar and Spice, " Saturday Review (16 October, 1971), 76. Howe provides a general discussion of sexual stereotyping in textbooks.

Donald Robinson, "America's 75 Most Important Women, " Ladies Home Journal, 88 (January, 1971), 71. A short discussion about women by the author who selected the list.

"A Feminist Look at Children's Books, " Library Journal, 96 (January 15, 1971), 235. A discussion of sexual stereotypes in books, including classics and award-winning books.

"Now at Last, Better Jobs for Women, " Changing Times, 26 (November, 1972), 37. A discussion of federal laws that protect women workers. Discusses the need for personnel in various fields usually thought of as masculine and suggests ways that women can get into them.

School Library Journal, 19 (January, 1973). The entire issue is on women, including women in schools and in literature.

Filmstrips

Masculinity and Femininity (Guidance, 1969). Two sound filmstrips present and analyze stereotypes in sex roles.

Silenced Majority (Media Plus, 1971). A set of five sound filmstrips discussing the entire women's movement.

Women: the Forgotten Majority (Deneyer, 1971). Two sound filmstrips of a round-table discussion by various women on problems facing women today.

Books

Toni Cade, ed., Black Women (New York: Signet, 1971). A collection of essays written by black women.

William Chafe, American Woman: Her Changing Social, Economic, and Political Roles, 1920-1970 (New York: Oxford, 1972).

Betty Friedan, The Feminine Mystique (New York: Dell, 1965). This book was written at the beginning of the current women's movement.

Michele H. Garskof, ed., Roles Women Play: Readings Toward Women's Liberation (Belmont, CA: Brooks-Cole, 1971).

Norma O. Ireland, Index to Women (New York: Foxon, 1970). This is an expensive book but useful as a library reference.

Edward T. James, Notable American Women: 1607-1950 (Cambridge: Belknap Press of Harvard, 1971). An expensive book useful for library reference, this is a collection of articles about women in all areas of American life.

Lucy Komisar, The New Feminism (New York: Watts, 1971). An easy-to-read book on all aspects of women and their roles in society.

Aileen Kraditor, Up from the Pedestal (New York: Quadrangle, 1972).

Jean Lipman and Alice Winchester, The Flowering of American Folk Art, 1776-1876 (New York: Viking, 1974). Beautifully illustrated, this book collects and describes examples of American folk art, including much work by women. The book is expensive but would be a good library reference.

Gene Marine, Male Guide to Women's Liberation (New York: Holt, Rinehart, and Winston, 1972). This guide contains a 28 page bibliography on women and women's problems.

Kate Millet, Sexual Politics (New York: Doubleday, 1970). A major book in the women's movement.

Robin Morgan, ed., Sisterhood is Powerful (New York: Vintage, 1970). An anthology of writings by women involved in the women's movement.

Hope Stoddard, Famous American Women (New York: Crowell, 1970). Appropriate for reading at the junior high school level.

Robert W. Smuts, Women and Work in America (New York: Schocken Books, 1971). Best brief account available on the changing occupational roles of women in the United States.

INTERDISCIPLINARY TOPIC VI

ASIAN APPROACHES TO SUBJECTIVE EXPERIENCE

General Description

Kipling's statement, "He knows only England who only England knows," summarizes two axioms for learning about ourselves and others:

- Much learning is gained through comparison. Heat is recognized by comparing it with cold. Long and short are determined, not by markings on a ruler, but by comparisons with the observer's remembered experience. No utopian would ascribe honesty to his ideal society unless he lived in a dishonest one. "People through finding something beautiful think something else unbeautiful, through finding one fit judge another unfit." (Bynner: Way of Life According to Lau Tzu, Ch. 2)[1]
- Ethnocentrism may have had survival value for a group when primitive people, needing security, lacked cooperative means of finding it. But historically, "we" versus "they", however useful to power-hungry politicians, has been economically limiting and culturally crippling. This is not to say that we should adopt "they--group" values or agree with their premises; but without knowing and being able to use they--group concepts and values, our view of the world is one-eyed. We need depth perception and stereoscopic vision.

Western culture has emphasized the individual who creatively manipulates his environment and masters it in objective and quantifiable terms. John Donne's "No man is an island...each is a piece of the main" has been a minority opinion. But matching the exponential curve of technological achievement has been the rise of a sense of alienation. Many people are beginning to rebel against education as data processing, against war as button pushing and body counting, against life as the accumulation of things. We want to reestablish the primacy of experience, to rediscover our humanity and ourselves. Courses in humanities, craft arts, psychology, mythology, and mysticism proliferate. Students devour Siddhartha and I Ching along with their home-made bread and organic apple juice. Even Social Education prints an article on "Transcendental Meditation and Its Potential Uses for Schools."

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[1] Full citations of books, articles, and other materials referred to in the text will be found in "Selected References" at the end of this topic.

Asian philosophies have taken into account the primacy of subjective experience more consistently than have Western patterns of thought and are therefore suddenly popular. Translations and interpretations of the relationship of self to non-self and to super-self are offered for sale on supermarket book racks or explained to eager audiences by leaders whose competence is sometimes doubtful. Too many Western interpreters miss the basic point of subjective experience because of their cultural conditioning. But many Asian interpreters fail to explain this point because, to them, it is self-evident. The philosophy may be considered in two parts: (1) everything--everything we do, everything we are, everything we see (from the sun's nuclear furnace to a dirty fingernail)--is an expression or temporary appearance of the universal life force; and (2) we can share in or benefit from the infinite power of this universal life force only by giving up our sense of separateness, of individuality, of ego. This "giving up" is, of course, the hardest thing anyone can do. How can I bear to deliberately wipe out my personality, give up the essential me? And even if I don't like myself, suicide is no answer because suicide is still a selfish act.

We develop our separateness from birth and attain a sense of power by controlling the external environment. Then we experience alienation when the environment treats us as objectively as we treat it. How does one stop being selfish without becoming nothing? The "Goals" and "Selected References" sections of this paper are designed to help students find their own answers. As an initial hint, consider the lines of Lao Tzu, "Take everything that happens as it comes, as something to animate, not to appropriate, to earn, not to own, to accept naturally without self-importance: if you never assume importance you never lose it."[1]

Related Disciplines

Music

Music has frequently been called a universal language. If only it were! Beethoven and acid rock may share the same alphabet, but their sentences are mutually unintelligible. Indian classical music--the most lyrical expression of subjective experience--communicates very little to one who hears it only as a kind of monotonous Muzak. Fortunately, it is available on many records.[1] Remember that what you hear is not the Hindu parallel of a Romantic cadenza or jazz improvisation but the result of years of rigorous philosophical and technical training to keep the self from getting in the way of an expression of the universal. Fortunately the music can open new dimensions of subjective experience for us if we learn the rudiments of the language; it does not require the performer's discipline.

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[1] Bynner, Ch. 2.

Art

Especially in Chinese landscape painting, art encourages an awareness of subjective experience. David Weitzman's Chinese Painting is a useful introductory pamphlet that includes provocative questions to help students organize their experiences both as viewers and practitioners. It can help them realize, for example, that blank paper is space, not emptiness, and that man is a small but significant element in the composition of nature. Students should try using the Chinese brush--the most sensitive artistic instrument ever devised. This brush, Chinese ink, and paper (newsprint will do) are now available at most art supply stores. Although, as with Indian music, the artist devotes a lifetime to achieving the spontaneity that communicates experience, a student can achieve an inner awareness with the first brush stroke.

Literature and Mythology

Literature involving myths (truths too profound for quantitative definition) and mysticism (the attempt to communicate a sense of total experience) generally strikes through self-insulation most effectively when propelled by the heightened voltage of poetry. The reading and writing of Japanese haiku--17-syllable springboards into a person's own pool of awareness--provide a non-threatening initial experience. Reading might start with Harold Henderson's Introduction to Haiku, which is accurate and uncomplicated. Writing often flows more freely after brief (5 to 15 minute) periods of meditation.

Social Sciences

History makes little sense unless it explores the causes and effects of cultural assumptions. In this subject, where the myriad experiences of humanity have been systematized to facilitate understanding, students are too often anesthetized by generalizations, by symbols without substance. A brilliant exception is Derk Bodde's pamphlet, China's Cultural Tradition, What and Whither? Bodde brings together key passages from a variety of scholarly works in a way that permits a student to explore, without getting lost, the ways in which interpretations of subjective/objective experience were synthesized and put to use in a great and enduring culture.

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[1] See "Selected References."

Philosophy and psychology, dealt with at the high school level as value exploration rather than academic discipline, are inseparable. The academic approach, with its tidy and dehumanized categories, is, of course, the respectable one. But this is the approach that takes the "victim" of a mystic experience and puts him in an institution for the bewildered. In Asia, a person who has such an experience, is congratulated. Systematic study and use of subjective experience have been accepted and respected in South and East Asia from prehistoric times, based on the monistic concept of a life force of which the entire phenomenal universe (including the gods) is a manifestation. Western dualisms of creator-creation and good versus evil, however useful in their own context, have led to confusion, misunderstanding, and misinterpretation of Asian humanism and its expressions. The confusion has been compounded by self-proclaimed gurus and yogis eager to confer instant enlightenment on the innocent in exchange for ego massage or money.

Two guides are recommended for getting past them. First, Huston Smith's *Religion of Man* is an objective and simple, but not simplistic, analysis of central concepts. It is a good guidebook for beginning the study of any religion and is particularly valuable for Buddhism and Taoism, buried as they are beneath layers of legend and superstition. Second, Alan Watts' *The Book on the Taboo Against Knowing Who You Are* is a unique primer that can be used by any high school student to recognize his or her subjective experiences and use them to answer the question, "Who am I?"

Goals

Enabling students to find answers to the question, "Who am I?" and its inseparable corollary, "How do I *know* who I am?" is of course the primary or general goal of this topic. The specific objective is to dissolve, by question and anecdote, some of the misconceptions that give the wrong impression of Asian approaches to subjective experience. Beyond that, the reader is referred to the resources listed at the end of the topic.

The Greek separation of man from nature and the Judeo-Christian separation of man from a creator-savior-personal god have been fundamental to the greatest achievements of Western civilization. The dualistic concept of creator-creation has enabled Western man to see himself as a creator who can control nature and change his environment. The need to know God's will has led not only to metaphysical speculation but also to the moral absolutes of good and evil typified by the Ten Commandments.

But when we turn to South and East Asia, we find no separation of man, god, and nature. They are human symbols or conceptual categories for aspects of the formless absolute. Asians speak of this belief as nondualistic--not monistic, because we can identify "one" only by comparing it with the "not-one," resulting in at least two. For convenience, Indians use the term "Brahman" as a label for this undefinable wholeness (not to be confused with "Brahmin" or priestly caste). This is an extraordinarily difficult concept for anyone who has grown up in the Western tradition. Actually, it is difficult for the Indians themselves.

Illustrative is the story of the disciple who, after months of painful study, was sure that he had finally grasped the principle of Brahman. Almost walking on air in his elation, he started down the narrow path toward home. Coming toward him, however, was a huge elephant. The mahout on the elephant's neck shouted, "Get off the path! This elephant is dangerous; he will hurt you if you get too close!" But the student reminded himself, "I am Brahman and the elephant also is Brahman. How can I be hurt?" and he strode confidently forward. When he came within reach, the elephant picked him up and hurled him into the thornbushes, from which, scratched and bruised, he limped back to his teacher. "Master, I believed what you said about Brahman. I knew that I was Brahman and the elephant was Brahman, yet look what the elephant did to me! " His teacher, with no sympathy at all, replied, "But didn't you hear the voice of Brahman telling you to get off the path?"

This concept of "allness" may seem utterly at odds with the common and verifiable notion of Asian religions as both polytheistic and idolatrous. Temples, statues, and pictures of multitudes of gods and goddesses overwhelm the visitor to India. But why are these representations usually shown with multiple arms, each hand holding a different object? Could it be because the images are *symbols* of particular functions or manifestations of the divine? In any culture or system of beliefs there is a philosophical level and a folk level. On which level are the worshippers of Krishna and Durga? How different are they from Italian or Greek peasants lighting candles before their favorite saints or ikons?

There is a familiar story told of the Emperor Ashoka who, wearying of the wrangling among the theologians of his court, each of whom knew the only certain road to salvation, had an elephant and a group of blind men brought in. One felt the elephant's trunk and declared that the elephant was like a snake; another, feeling its leg, said it was like a tree; a third, grasping the tail, knew an elephant was like a rope; a fourth, touching its side, asserted that an elephant was like a wall. So they all fell to fighting among themselves, much to the court's amusement--and enlightenment.

Students can be invited to make a comparison with Plato's theory of the *logos* and the parable of the cave. Plato's contrast between the real world and the phenomenal world is useful for grasping the basic Indian distinction between Brahman and Maya, because Maya is not illusion (as it is usually translated). Maya is the phenomenal world, the world of appearances in which we function and see ourselves and each other as separate entities. A useful analogy is that of an ocean wave. It is real. It has measurable size, shape, mass, and velocity. It can capsize a boat or carry a surfer. But what is it without water? The water--the ocean--is Brahman; the temporary shape it takes--the wave--is Maya.

What, then, is the human goal? Personal salvation? Is the context just described, what is a person? "The goal is Nirvana," volunteers a student. What is Nirvana? Can it be equated with Heaven? Looking up its origin, we find that the word comes from a Sanskrit root meaning "to blow out, to extinguish." Is it then, as one textbook writer explained, simply nothingness? Would that be consistent with our concept of Brahman? How about separating nothingness into *no thingness*? What is being extinguished? What aspect of us is equivalent to the wave? What is left? Does our personality survive? If so, have we achieved Nirvana? Can a drop of water hold onto its "self" if it is to merge with the ocean? Asian philosophers suggest a connection between "personality" and "person," the Greek word for a mask. But if personality is a mask, what is the real self? Is the real self ever separate from Brahman except in the world of appearances? When someone suddenly announces, "I am God," is he mad or has he simply realized the truth? In the Indian view, the distinction between Brahman and Maya is created only by the selfish ego, insistent on its separateness. When we realize this, we are enlightened: we become Buddhas.

How? Siddhartha Gautama's formula is familiar. Suffering cannot be avoided--pleasure can be recognized only if contrasted with pain. Without contrast each new pleasure becomes commonplace. Therefore, increased pleasure cannot be had without increased pain. Suffering is caused by our selfish cravings and to do away with suffering, we must give up self-centered insistence on "me" and "mine."

But this still does not tell us how. For the answer, we can go to the life of Gautama. It has been told and retold in story, song, dance, pictures, and sculpture; but in translation, the whole point and purpose of the story are usually ignored. We all know that Gautama was enlightened while sitting under a tree, after leaving a life of royal luxury. But enlightenment came *only* after he had tried and found unsuccessful every system or solution invented by human reason. When he reached the point where he had to say, "I give up," he could be enlightened. Only when ego, personality, intellect, self, or whatever we identify as "I" surrenders can the sense of alienation be erased. An aid used in Zen Buddhism is the *koan*--a question that has no logical answer, no aspect that "I" can solve, that can be dealt with only by a spontaneous experiential reaction. A well-known example is the following: "Clap is the sound of two hands; what is the sound of one hand?" Other examples can be found in Johnson's *Buddhism* and Watts' *Way of Zen*. If students snap their fingers are they enlightened?

The Chinese equivalent of Brahman is "The Void"--not mere emptiness, but "The Formless," which (because it is not restricted by a form) produces all forms.

> Existence is beyond the power of words
> To define:
> Terms may be used
> But are none of them absolute.

In the beginning of heaven and earth there are no words,
Words came out of the womb of matter;
And whether a man dispassionately
Sees to the core of life
Or passionately
Sees the surface,
The core and the surface
Are essentially the same,
Words make them seem different
Only to express appearance.
If name be needed, wonder names them both:
From wonder into wonder
Existence opens.[1]

The relationship of matter and the void is suggested visually in Chinese landscape painting. Generally, much of the picture's surface has nothing drawn upon it. The absence of objects, however, does not mean emptiness--it indicates space within which objects are related and have their being.

The central concept of Taoism is wu-wei, literally "non-action," which, by the Western mind, is equated with passivity. Does this mean that the Taoist is a species of human vegetable?

...How can a man's life keep its course
If he will not let it flow?
Those who flow as life flows know
They need no other force:
They feel no wear, they feel no tear,
They need no mending, no repair.[2]

Is this passivity--or spontaneity? Wu-wei actually means spontaneous action--non-interference with the natural. Should one act, then, according to arbitrary law or according to the circumstances of the situation? But, in answer to this question, be careful! Is spontaneous action the same as acting from whim or impulse? Consider typing. A chimpanzee, acting on impulse, strikes keys at random. A beginning student, in typing class, consciously directs the action of each finger as he follows a chart. The expert, having mastered the chart and trained his fingers, types with an easy effortless rhythm. He understands the Tao of typing. But can he teach it to either the beginner or the chimpanzee? No, he can only demonstrate. We learn only from our own experience, but watching a demonstration can reduce the number of random actions.

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[1] Bynner, Ch. 1.

[2] Ibid., Ch. 15.

Take everything that happens as it comes,
As something to animate, not to appropriate,
To earn, not to own,
To accept naturally without self-importance:
If you never assume importance
You never lose it.[1]

Placing Limits on the Topic

How does one place limits on the limitless? Procedurally or pedagogically, we are concerned here not with content but with a point of view, a way of relating to the content of any context. The approach must be experiential, not didactic. A student will not learn to type by reading a typing manual, nor will he learn to use his subjective experiences by reading this paper. In a sense, this topic is an affirmation that we can overcome alienation. It contains a reference to Asian systems where it has been done successfully, a suggestion of classroom situations in which exploratory activities are appropriate, and a listing of exercises and guides that anyone can follow.

Physical education in America has traditionally been derived from the Roman arena, glorifying overt competition and physical combat. But more and more activities related to subjective consciousness are appearing, such as hatha yoga, modern dance, and judo (derived from the spontaneous action of Taoism). These activities are still limited by the dearth of trained instructors--serious injuries can result from trying judo or the exercises of hatha yoga without competent supervision. For this reason, no books in this area are listed in the references.

Organization and Staffing

Exploration of subjective experience can take place at any level. By definition, it is most effective if begun before a child becomes self-conscious. In this topic, however, senior high school level is assumed. Generally, it is at this age that students are consciously aware of alienation, become interested in the humanities, and are able to make cross-cultural comparisons. Even in the simplified form in which they are presented, the concepts in the Goals section of this topic are relatively high-order abstractions.

Coordinated opportunities provided in all the subjects mentioned in the Related Disciplines section would be ideal. If a teacher must work alone, every effort should be made to provide a spectrum of experiential activities. The teacher need not be adept at any of them if he or she is willing to make the experience a shared activity with the class. Time allotment and timing depend on the needs of the students. At George Washington High School (San Francisco), a program started with a small senior seminar called History of Ideas. Now, there are courses in art, hatha yoga, mysticism, mythology, and psychology that help students, in one way or another, to explore their subjective experiences.

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[1] Bynner, Ch. 2.

Selected References

The literature concerned with subjective experience is overwhelming in volume, antiquity, and complexity. Much of it is deliberately made incomprehensible to the uninitiated. Much of it is meretricious trash, intended to extract contributions from earnest innocents. Much of it is mistranslated or misunderstood by the reader because of differences in cultural context. And finally, all of it suffers the insoluble defect of trying to describe or explain that which can only be experienced.

The following list is not definitive. These books were selected because their writers are intellectually honest, know what they are writing about from experience, and make sense to high school student readers. None attempts to make converts or create cults.

Introductory Material

Books:

Henri Frankfort, "Myth and Reality" in The Intellectual Adventure of Ancient Man (Chicago: University of Chicago, 1946). This brilliant and imaginative analysis of the reasons for religious activities leads to the conclusion that "the experiencing of this unity (with nature) with the utmost intensity was the greatest good ancient oriental religion could bestow."

Huston Smith, The Religions of Man (New York: Mentor, 1959), paperback. The measure of Smith's brilliance and understanding is the complete absence in his book of vague and grandiose generalizations. Growing out of a lively and popular series of TV programs, this book is praised for its accuracy by scholars of all faiths.

Alan W. Watts, The Book on the Taboo Against Knowing Who You Are (Riverside, N.J.: Collier, 1967), paperback. By analogy, anecdote, and paradox, Watts contrives to give the reader a feeling of what subjective experience is and what it's all about. He "persuades the reader to a self-examination that shatters the hallucination of alienation."

Periodical:

"Asia: the New, the Old, the Timeless," in Social Education, Vol. 33, No. 7, Nov., 1969. The entire issue is useful, with content ranging from Kawabata's Nobel lecture, "Japan the Beautiful and Myself," through Asian poems, stories, and art, to recommend books and films.

Pamphlets:

Everett B. Johnson, Buddhism (Chicago: Field Educational Publications, 1969).

A. J. Tudisco, Confucianism and Taoism (Chicago: Field Educational Publications, 1969). These two pamphlets from Field's Asian Studies Inquiry Program are well-illustrated sets of readings, both classical and contemporary, selected to show how subjective experience, disciplined in religion or philosophy, can lead to enlightenment.

Translations and Compilations

Richard Wilhelm and Carey Baynes, trans., The I Ching or Book of Changes, 2 Vols. (New York: Pantheon, 1950); James Legge, trans., I Ching (New York: Bantam, 1969), paperback; and Charles Ponce, The Nature of the I Ching (New York: Universial Award Books, 1970). The I Ching is a Chinese book of divination based on 64 interactions of the complementary primal forces of Yin (female) and Yang (male)--interactions that involve both the objective events and the subjective state of the observer at the moment of divination. This is explained by Jung as synchronicity (as distinct from Western concepts of linear casuality) in the Wilhelm-Baynes translation. Of the translations, the Wilhelm-Baynes is clearest and most comprehensive; the Legge is outdated but has an excellent analytical introduction by Ch'u and Winberg Chai. The Ponce work, as its title suggests, is not a translation but a commentary and guide for the use of the I Ching.

Witter Bynner, trans., The Way of Life According to Lau Tzu (New York: Capricorn, 1962), paperback. This is the most poetic translation of the Tao Te Ching, and therefore the one that comes closest to recreating the actual subjective experience.

Alan W. Watts, The Way of Zen (New York: Pantheon, 1957). Zen has long been popular as a direct or non-symbolic means of becoming aware of subjective experience and its implications. Here, Zen's Indian (dhyana) and Chinese (Taoist) antecedents are explained.

Derk Bodde, China's Cultural Tradition: What and Whither? (New York: Holt, Rinehart & Winston, 1957), paperback. Bodde's pamphlet is a tour de force of perceptive scholarship, weaving key quotations from dozens of sources into a lucid exposition of Chinese value systems in the worlds of nature, the supernatural, and mankind. The objective rationality of a culture rooted in subjective experience helps neutralize our Western-culture assumptions.

Art (Painting)

David L. Weitzman, Chinese Painting (Chicago: Field Educational Publications, 1969) paperback. This book presents reproductions and readings that illustrate the Taoist nature of Chinese painting and offers comparisons with art that emerges from Western values, concepts, and world views.

Alison S. Cameron, Chinese Painting Techniques (Rutland, Vt.: Tuttle, 1968). As expensive as the rest of the books on this list put together, this one is well worth the price for its combination of philosophy and detailed, meticulously illustrated instructions. No book can really take the place of a living teacher, but this one more nearly answers a student's (or Western art teacher's) questions than any other.

Music

William P. Malm, Music Cultures of the Pacific, the Near East, and Asia (Englewood Cliffs, N.J.: Prentice-Hall, 1967), paperback. This is a textbook and mercilessly compressed, but it is accurate, contains information not readily found in other sources, has line drawings of instruments, and lists illustrative recordings.

Jerry Cohn, An American Student and North Indian Music: College Year in India Program (Madison: University of Wisconsin, 1966). One person's adventures and experiences in listening to and learning how to listen to Indian music can serve as a bridge for others. This is recommended to anyone ready for the next step beyond the notes on a record jacket.

Jairazbhoy, The Rags of North Indian Music, Structure and Evolution (Middletown, Conn.: Wesleyan University Press, 1971). Wesleyan University has been a center for the study of Indian music in Indian music in America: this book, with its recorded illustrations, makes some of the university's accumulated scholarship available to other students.

Recordings of classical Indian music are readily available. Odean, Connoisseur Society, and World Pacific are companies that record some of the great virtuosi who, by being able to externalize their subjective experience, help listeners relate to theirs. Classical Music of India (Odean) samples seven rags on ten different instruments by some of the greatest performers. An uncut performance can be experienced with The 80 Minute Raga, played by Ali Akbar Khan (Connoisseur Society, CS-2012). The unfortunately titled Magic Shehnai of Bismillah Khan (Odean MOAE 122) is magical, though the oboe-like shehnai tone has an edge that is startling after the sitar of Ravi Shankar or the sarod of Ali Akbar Khan. A word of caution: play recorded Indian music on the best phonograph available--microtonal variations are garbled by the slightest unsteadiness of turntable rotation, and the overtones of sympathetic strings on some of the instruments disappear unless stylus and loudspeakers are of high quality.

Literature

Al E. Rutbottom, "Transcendental Meditation and Its Potential Uses for Schools," in Social Education (36: 851-857, December, 1972). Though frustrating for its lack of substance, this article is included to show how widespread and respectable the use of subjective experience has become.

Richard Alpert, Be Here Now (New York: Crown, 1971), paperback. This account of his own experience of enlightenment by a Westerner trained in objective observation is a remarkable three-part document that merits serious attention by anyone who wants to understand his own subjective experiences. Part 1 is the narrative of what happened. Part 2 (brown paper) is the expression of experience, to be read, pondered, and reread. It can be absorbed and its warnings against turning experience into an "ego trip" must be heeded. Part 3, the "cookbook" gives exercises and practices. These exercises are not parlor games. Do them with awareness of serious purpose or leave them alone.

Andrew Weil, The Natural Mind (Boston: Houghton Mifflin, 1972). Weil's thesis is that mind-altering drugs are an inefficient and eventually self-defeating means of reaching the heightened consciousness that is everyone's goal. We turn to alcohol or drugs because we haven't learned the methods outlined by Alpert or Andersen and Savery.

Marianne S. Anderson and Louis M. Savary, Passages: A Guide for Pilgrims of the Mind (New York: Harper & Row, 1972), paperback. This is a book of practical exercises. Nothing will happen to one who simply reads the book, nor will the practitioner suddenly acquire a visible halo and walk on air. The person who systematically does the exercises will be more relaxed, more aware of himself and his environment and more comfortable in his relations with others.

Witter Bynner, The Way of Life According to Lao Tzu (New York: Capricorn, 1962), paperback. The most poetic translation of the Tao Te Ching, and therefore the one that comes closest to recreating the actual subjective experience of the spontaneous life that is advocated in the exposition of the "Way" and its power.

Harold G. Henderson, An Introduction to Haiku (Garden City, N. Y.: Doubleday, Anchor, 1958), paperback. The Japanese haiku, compressing a specific relationship of man to nature at a given instant in space and time, is literature's closest approximation to actual subjective experience. Even vicariously and through the distorting mirror of translation, many of these can speak directly to the reader.

Herman Hesse, Siddhartha, trans. Hilda Rosner (New York: New Directions, 1951). An excellent novel about a man's search for the way of truth and enlightenment.

Rober Payne, ed., The White Pony (New York: Mentor, 1960), paperback. This chronological selection of Chinese poems, from Confucian to Communist. Compressed and calligraphic, suffers in translation, but the genius of the poets is not wholly lost.

"Contemporary Writings from the People's Republic of China," in Social Education, Vol. 37, No. 1, January, 1973. According to Mao, the masses provide the source, the audience, the language, and the purpose of literature. The selections reveal all of these.

Useful Films[1]

The Mood of Zen; Man, Nature, and Zen Buddhism; Zen and Now; The Flow of Zen (15 mins. each, color) available from Hartley Productions, 279 E. 44th. Street, New York 10017; and Pennsylvania State University, Audio-Visual Services, University Park, Pennsylvania, 17802). Narrated by Alan Watts, these films give visual reinforcement to the concepts in The Book and The Way of Zen. The award-winning nature photography helps the viewer to see man and nature as one process.

Awareness (22 mins., color) available from Mass Media Ministries, 2116 N. Charles Street, Baltimore, Md., 21218. The life of Siddhartha is shown in modern terms; the concept of life as process rather than possession is expressed; and a Japanese tea ceremony is shared.

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[1] Note that with any film of this type, it is better not to ask students to talk about the "message" or what they thought the film was about. Rather, encourage them to talk about how they felt while the film was being shown.

INTERDISCIPLINARY TOPIC VII

CHINA: A MODEL FOR EUROPE'S ENLIGHTENMENT

General Description

World history textbooks necessarily omit far more than they include. One of their more curious omissions is seventeenth-and eighteenth-century Europe's love affair with ideas and things Asian, particularly those of China. They concentrate on the century of Asian adoption of things European--from mid-nineteenth to mid-twentieth century. Today, with all parts of the world inextricably related politically, economically, and culturally, it is useful to be aware that the tides of history have often flowed in more than one direction.

The topic of Europe's Enlightenment is a logical one in which to test concepts of cultural exchange in courses ranging from art to world history. However, since the Enlightenment was a period of revolution in values and ways of valuing, the central course should be conceived as one in the humanities, introducing arts and crafts, music, literature, and the physical and social sciences as appropriate or available. A model resource for this approach is Peter Gay's Age of Enlightenment.[1] With the exception of music, Chinese humanism was a major inspiration in all these areas (suggested by Gay on pages 61-62 and emphasized in Derk Bodde's pamphlets, Chinese Ideas in the West and China's Gifts to the West).

Related Disciplines

Philosophy and Religion

More than any other period in Western history, the Enlightenment lends itself to the exploration of humanistic concepts. Often called the Age of Reason, it could as well have been called the Age of Humanism. China, with a humanistic tradition developed over two thousand years, had an irresistible appeal for the Jesuit scholar-missionaries and, through their reports, for all Europe.

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[1] For complete citations of books, periodicals, and other materials referred to in the text, see "Selected References" at the end of the topic.

One of the first to recognize the values of China's Confucian system was the German philosopher, Leibnitz. Thirty years of study led to his proposal in 1697 for a Berlin Society of Sciences for the "interchange of civilizations between China and Europe, for ... the West, certainly surpasses the East in the theoretic and philosophical sciences (mathematics, astronomy, logic, metaphysic); but, on the other hand, China is undoubtedly superior to us in practical philosophy, in political morality. It is astonishing, what beneficent effects the fules of Confucius have had on the ordering of private and public life."

Political Science

Voltaire, educated in a Jesuit college where he had the opportunity to learn about China, said, "One need not be obsessed with the merits of the Chinese to recognize at least that the organization of their empire is in truth the best that the world has ever seen, and moreover the only one founded on paternal authority." Louis XV sent a mission to China to study its government. English, French, and Prussian monarchs were all persuaded to imitate the Chinese emperor in performing the spring plowing ceremony to ensure bountiful crops--Charles II by John Webb, Louis XV by courtiers fond of pageantry, and Frederick the Great by Voltaire.

Fine and General Arts

Visible influences of China on Europe are most evident in the social and aesthetic sphere. A Chinese cult swept European society (see James Cawthorne's poem, "Of Taste," 1756). Everything from architecture to wallpaper had to be Chinese--or, more often, what a European artist imagined was Chinese. Ladies and gentlemen sat on Chinese Chippendale chairs, drinking Chinese tea from Chinese porcelain cups while admiring what they supposed was a Chinese garden. (Kew Gardens in London, for which the designer actually made a trip to China, is the best known example, complete with pagoda.) Every palace had its Chinese room, and every garden its pavilion. Effects were far-reaching and unanticipated. Accustomed to "Chinese" gardens, European visitors to America were for the first time appreciative of the wild grandeur of this country's scenery instead of being repelled by its lack of classical geometric formality, a curious secondary effect.

Porcelains, silks, and embroideries, imported first for their technical excellence, captivated artists with their designs, and the style known as rococo dominated French taste and furnishings and influenced the rest of Europe from the death of Louis XIV until the French Revolution. Complicated and colorful, graceful and ornamental, playful and imaginative, the elegance of rococo reflected perfectly the spirit of the times. Watteau used Chinese landscapes for the backgrounds of his paintings of society at play. In England, John Cozens, too serious an artist to be diverted by *chinoiserie*, learned to paint with brush and Chinese ink and became the greatest single influence on English landscape art.[1]

History and Economics

With the onset of the French Revolution, the Chinese model no longer met Europe's needs. China had played its part in bringing about the Revolution: the ideas of Mencius had fostered the concept of the right of revolution. The Confucian idea of natural order had reinforced middle-class demands for property rights. The Chinese tax system had been held up as an argument for revolutionary tax reforms. But once the revolution itself got under way, the Chinese model was irrelevant.

France needs mass armies to meet the Prussian attack. Their success led all Europe to adopt mass conscription. Mass armies called for mass production, and machine industry replaced agriculture as the basis for Europe's economy. Merchants and manufacturers replaced landowners as Europe's most important class. In China, merchants were near the bottom of the social scale. A war that was everybody's war stimulated nationalism; people felt that they were fighting for themselves rather than for a king. And with the execution of Louis XVI in 1792, the people renounced political absolutism, however paternalistic. The growing belief in direct participation in government was confirmed. To the Chinese, no matter how violent the revolt against a particular emperor, the idea of rebelling against the imperial system was unthinkable.

Finally, when Napoleon looted and shipped home to Paris the artistic treasures of northern Italy, he started new fads and styles. "Empire" replaced "rococo" in dress and furniture. Chinese Chippendale went into storage (to emerge in the next century when society's whim had come full circle). Europeans had learned the arts of weaving silk and making porcelain, and European designs and products replaced Chinese satins and willow-pattern plates. The techniques and ideas that were meaningful to the new Europe were so thoroughly assimilated that their origins were forgotten; those that were not, disappeared into dusty museum storerooms. But today, Western life is freer and richer because of eighteenth century Europe's fascination with Chinese culture.

Review of Disciplines

We find ourselves, then, left with three paradoxes of the kind that have made the study of history amusing as well as provocative: (1) Chinese artists, who laid great stress on learning from traditional models, provided the artistic concepts that released European artists from their own classical models; (2) Chinese scholar-bureaucrats, serving an absolute monarch in the Confucian tradition, supplied European political philosophers with an important part of the idea of the natural rights of man; and (3) the Jesuits, who transmitted these ideas that revolutionized Europe, were trying only to get support for the spread in China of their own Christian tradition.

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[1] Hudson, Europe and China, pp. 288-89.

Goals

The Europacentrism and parochialism of the United States become increasingly unrealistic as astronauts circle the earth in 80 minutes, as Japan becomes the world's third greatest industrial power, and as we re-establish relations with China on China's terms. The journeys of our medical men to observe Chinese acupuncture and public health systems, of our educators to observe primary school techniques of socialization, and of our economists to examine work-study programs are reminiscent of the journeys of seventeenth-century Jesuits, whose reports changed Europe. The parallels invite comparative consideration of the following concepts or principles of intercultural relations.

- Isolation inhibits cultural change and growth.
- People accept strangers most readily when the behavior of these strangers conforms to popular ideals.
- People are willing to learn from others who apparently have comparable value systems.
- In the absence of overwhelming evidence to the contrary, people assume the views and values of others to be like their own.
- Changes in the economic system influence the value system.

The Enlightenment is particularly adaptable to examination in terms of the individuals who have led us to name it the Age of Reason: philosopher-humanists ranging from Hume to Voltaire to Rousseau, the encyclopedist Diderot, the political philosopher Montesquieu, scientists from Descartes to Newton, musicians from Bach to Mozart, artists from Fragonard to Watteau, and economists from Quesnay to Adam Smith. The debt of these individuals to China is sometimes subtly implied, sometimes openly acknowledged. Even in the crafts, where anonymity usually prevails but where China had its most visible effect, individual craftsmen like Thomas Chippendale became famous.

Placing Limits on the Topic

Within its own context or used with reference to current problems and values, this topic can be dealt with in one to five days, depending on the number of disciplines involved. However, in a broad-based humanities course, it should serve as a springboard into a semester study of either historic or popular values and how they change.

Organization and Staffing

An independent study of or seminar approach to the Enlightenment is easy to develop, with each student selecting a different individual within the discipline of his major subject or special interest. Depending on grade level and student abilities, the results could range from simple biographical narrative to sophisticated analyses of how concepts and social or artistic conventions are adapted to different contexts. Individual selection and depth of research would be limited only by the resources of libraries, teachers, and the community.

Resume: Humanist China's Appeal to Humanist Europe[1]

To the "Philosophes":

- Concern with the natural rather than the supernatural world
- Belief that the universe acts according to natural law
- Insistence on intellectual rather than hereditary aristocracy; rule by an intellectual elite; emphasis on education; scholarship as a hobby of the elite
- Religious freedom and toleration

To European Monarchs:

- Monarchs who were universally respected enlightened despots,ruling through an able bureaucracy (K'ang Hsi, (1662-1722) and Ch'ien Lung (1736-1795)
- An adequate tax base, not subject to feudal or local dues
- Government monopoly of especially profitable items, such as salt and iron

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[1] Evidence for the above can be found in "A Jesuit Description of 1590" in Lach and Flaumenhaft.

- A primarily agricultural population, which, organized in an orderly manner, could not evade government control and taxation

To the Middle Class:

- Successful mercantilism: self-sufficiency, with additional profits from unsolicited trade
- Political and economic stability
- The (assumed) inviolability of private property, since the right to property was believed in Europe to be an essential part of natural law

To Artists and Artisans:

- Exotic subject matter
- Conceptualization of man as an element of nature expressed in gardens, landscape painting, and romantic poetry
- Unfamiliar techniques and conventions of theater, visual perspective, and media (printmaking, brushwork, porcelain)

To Everybody:

- An (assumed) high standard of living--a prevalence of silk, spices, porcelain, and artifacts of high craftsmanship

Resume: Some of China's Gifts to the West

China's gifts to the West were of two kinds--things and ideas. Both were instrumental in revolutionizing Europe. The following chart, however, concentrates on things; they are easier to trace and date than ideas. The chart, adapted from Bodde's China's Gifts to the West, is not specifically relevant to the eighteenth century alone; it does, however, show the concentration of European adoptions at that time. Some items of special interest are the following:

Breast-strap Harness and Horse Collar:

- This device took the pressure off the horse's neck and put it on its shoulders. The horse then could pull a plow that would do more than scratch the surface, vastly increasing agricultural output, and could pull wagon loads several times as heavy as before.

Alchemy:

- The basis of modern chemistry originated in Taoist attempts to create elixirs of longevity. Knowledge of alchemy reached Europe through Arabic traders; hence the Arabic name.

Stern-post Rudder:

- This rudder was essential for ocean navigation. It gave leverage that the steering oar could not provide for steering in rough seas and against the wind.

Movable Type:

- This is sometimes called the most revolutionary invention. It made possible the cheap printing and distribution of ideas.

Chaulmoogra Oil:

- Made from an East Indian tree, this oil was used in treating leprosy.

Ephedrine:

- Made from a Chinese plant, this substance was used in treating asthma and hay fever. Note that the Chinese developed botanical knowledge to a higher degree than any other people before modern times. Many plants they found useful have still not been used in the West--for example, many varieties of citrus fruit.

Soybean:

- This has been called the most versatile food plant ever cultivated. In various forms, it is a highly nutritious substitute for leafy vegetables, meat, and milk. Used industrially, it produces plastics.

Tung Oil:

- From the tung tree, this is a drying oil used in making high-quality oil paints.

German Silver:

- This is an alloy of copper, zinc, and nickel that looks like and is used as a substitute for silver. Its name comes from the German manufacture and distribution of it in large quantities after the Germans learned the process of making it around 1750.

Chart: Some of China's Gifts to the West

Dates in the "China" column indicate approximate date of origin; in "The West" column they indicate approximate date of receipt of the item described.

CHINA		THE WEST
Silk, about 1300		
Cast iron	300 B.C.	
Folding umbrella		
Lodestone, 240		
Breast-strap harness		
	200 B.C.	
Shadow figures	100 B.C.	
Alchemy		
Deep-well drilling	Birth of Christ	
Lacquer		Peach and apricot
	A.D. 100	
Paper, 105		
	200	
Wheelbarrow		
Tea, 264-73		
Word for porcelain used	300	
Sedan chair		
	400	
Horse collar	500	Breast-strap harness
Kite, 549		Silk, 552-54
	600	
Playing cards	700	
Dominoes		
Gunpowder		
Watertight compartment and stern-post rudder	800	
Porcelain described, 851		
First printed book, 868		
	900	Horse collar
	1000	
Canal lock gates		Alchemy
Movable type, 1041-49		Orange
Compass		
Zinc in coins, 1094-98		
	1100	Deep-well drilling
Explosives, 1161		Paper, 1150
		Compass, 1190 Stern-post rudder
	1200	Wheelbarrow
	1300	
		Gunpowder & cannon; 1330, cast iron
		Playing cards, 1377
		Lemon
	1400	
		Block printing, 1423
		Gutenberg's Bible, 1456
	1500	
Chaulmoogra oil & ephedrine described, 1552-78		Zinc described
		Kite, 1589
	1600	Sedan chair, tea, folding umbrella
		Wallpaper manufactured, 1688
The use of the following also originated in China in early times, but cannot be accurately dated: peach, apricot, orange, lemon, chrysanthemum, camellia, "German silver," wallpaper, goldfish, grapefruit, soybean, tung oil.	1700	Canal lock gates; Porcelain, 1709
		Lacquer produced, 1730; Zinc in industrial production 1740; German silver production 1750.
	1800	Chrysanthemum, camellia, grapefruit. Shadow figures.
	1900	Tung oil, soybean, ephedrine, Chaulmoogra oil

Selected References

Donald F. Lach and Carol Flaumenhaft,eds., Asia on the Eve of Europe's Expansion (New Jersey: Prentice-Hall, Spectrum S-125, 1965). This is a fascinating collection of readings, held in excellent perspective by the editorial introductions. "A Jesuit Description of 1590" would be a key reading for this topic.

Derk Bodde, Chinese Ideas in the West (Washington, D.C.: American Council on Education, 1948). This, and its companion pamphlet, China's Gifts to the West, are remarkably informative and pleasantly readable. They are basic references for student use.

Vincent Cronin, The Wise Man from the West (New York: Dutton, 1955: Image D-44). This is a biography of Matteo Ricci, most important of the Jesuit missionaries, and a graphic account of China at the end of the sixteenth century.

Peter Gay, Age of Enlightenment (Time-Life, Great Ages of Man Series, 1966). This book is topically organized, clearly and entertainingly written, and marvelously illustrated.

Hugh Honour, Chinoiserie, the Vision of Cathay(London: John Murray, 1961). This contains a detailed and profusely illustrated description. It concentrates on the Chinese-influenced paintings and artifacts themselves rather than on their ideological significance, but is a fine source of visible evidence.

G. F. Hudson, Europe and China (London: Edward Arnold, 1931). Often and deservedly reprinted, this is still the best single source for the surprisingly continuous relationships of Europe and China from earliest times to the nineteenth century.

Lewis A. Maverick, China: A Model for Europe (San Antonio: Paul Anderson Co., 1946). This book contains detailed information on the Physiocrats, the most ardent champions of the Chinese model. A doctoral dissertation, more suitable for teacher than student use.

William H. McNeill, The Rise of the West (Chicago: University of Chicago Press, 1963). This is the closest approach to a one-volume world history, despite the title. Concentrates on the movements of ideological influences that created the great civilizations.

Adolph Reichwein, China and Europe, Intellectual and Artistic Contacts in the 18th Century (New York: Knopf, 1925). This book presents details about Leibnitz, Rococo, China's influence on Goethe, and related topics.

INTERDISCIPLINARY TOPIC VIII

MASKS

General Description

At first glance the heading "Masks" may seem too narrow to constitute a comprehensive, interdisciplinary area. However, like the mask itself, this is a deceptive appearance: a study of masks, their construction, symbolism, uses, and aesthetic qualities can involve almost every discipline. Social commentators have frequently observed that our complex culture provides no place to hide comfortably some aspects of our humanity. Likewise, there are few rituals and ceremonies of a public nature that offer people an outlet for those emotions and imaginings that are uniquely human and in need of a vehicle for expression. The important place that masks occupy in non-literate societies today, especially those whose members live at a relatively simple culture stage, probably indicates that masks provided one of the earliest spiritual and artistic experiences in human history.

The study of masks can proceed from the concrete level of construction to the abstract level of design, history, and purpose. Any study should start with the general understanding that masks can be used to:

- disguise and hide identity
- enhance, magnify, and elevate a person
- make a person into someone or something else
- protect against evil, danger, illness, death, and other catastrophies
- preserve life after death
- amuse, as in drama, masquerade, carnival, or flirtation
- project the voice, while suggesting character, as in Greek drama

Masks have played an important role in the mythology, folklore, religion, art, food-getting, healing, education, and drama of most societies. Today, for example, in the South Pacific and Africa, and (until recently) among surviving American Indian tribes, masks are and have been an essential part of ceremonies that help to hold a people together. Masks are interesting to read about, exciting to know about, fun to make, therapeutic to wear, and enjoyable to view.

Related Disciplines

Teachers might begin to use masks in an unlikely spot--a mathematics class, for example. In the early grades, with the introduction of sets, masks can provide unusual examples and illustrations. For instance, all masks could constitute the universal set, with various kinds (animal, human, humorous, sad, wooden, paper, and so on) being used to provide examples of subsets and set relationships.

In the upper grades, size and space relationships could be investigated to discover what ratios might account for certain styles in masks. What is it about the Paro masks of Africa that causes them to appear almost identical to the casual observer but distinctly unique to the art historian? Students could use illustrations to determine measurements and possible relationships. Some of the characteristics or emotions that are represented by the masks can be expressed in numerical terms; for instance, what is the effect on the character of the mask when the length of the nose is three times greater than its width, or when nose width equals mouth width, or when space between the eyes is equal to nose width or three times greater than nose width? Could formulas be devised that would produce monster masks, angelic masks, childlike faces, laughing faces, and so on?

Biology classes can discover natural adaptations that parallel man's cultural adaptations in the form of gas masks, surgical masks, oxygen masks, welders' goggles, miners' hats, racers' helmets, drivers' masks, catchers' masks, football helmets, fencers' face-pieces, sun glasses, snow goggles, and so on. Each of these affords protection in a dangerous environment. What similar protections does nature provide? For what environments? Why? How?

The materials used in masks provide further clues to the wearer's environment and his relationship to it: bone of the Eskimo snow goggle, iron of the Dagon death mask, gold and turquoise of the Inca and Aztec, cedar of the northwest coast Indians, mud and feathers of New Guinea, bark of the South American Indians, lacquered wood of China, papier maché of Tibet, grass and reeds of the Baluba, deer heads of the California Indians, buffalo heads of the Plains and, finally, rubber and plastic in our own Hallowe'en masks. The social sciences, including anthropology and sociology, will probably offer the widest opportunity for the study of masks; their use spans at least 50,000 years of human history. Geographically speaking, some forms of masks have been found in every part of the world.

Students can find and duplicate masks worn during different periods of history. Some belligerents have tried to frighten their enemies into retreat by wearing ferocious masks. European knights and Japanese samurai employed military-type face-savers. A comparison of changes in weapons, tactics, and strategy could be approached through the study of the changing styles of protective headgear. Students may enjoy investigating the purposes that mask-wearing seems to serve. In ancient societies, spirits were considered to be the source of power and energy, and these spirits were usually controlled by the wearing of masks. Some masks provided disguises to trick evil spirits; others were facsimiles of good spirits, and desired behaviors were acted out by their wearers. The power of a great personality can be preserved by making a mask of her or his face. Frustrations and tensions can be reduced by wearing a mask and letting off steam in a dance or some other ritual. Individuals can transform their personalities temporarily by wearing the face of an appropriate person, animal, or spirit. Many societies continue to employ masks; a study of them and their many purposes suggests another way of understanding family organization, power structures, treatment of the young and old, attitudes toward illness and death, and so on.

Many societies use masks as a means of educating the young. A mask can symbolize a particular character, and stories about the character often contain the history and values of the society concerned. Information about the mask's meaning is part of the formal education of a member of that society. A society that requires young people to wear masks during puberty ceremonies so that no one (including parents) will know who is crying out is a society that has a certain attitude toward expression of physical pain. Students can discuss the values and attitudes taught through masks and compare them with the ways attitudes and values are taught in our society. Others can be discovered in the traditions that surround the wearing of masks. Consider the betrothed woman who must wear a mask whenever there is any possibility that her future husband may see her, or the tradition that a mask for each and every dead ancestor must be hung in the family home.

Masks are the oldest and most universal means of hiding or transforming one's identity. Students might consider the questions: What is this identity that one must change or hide it? Why is it important to hide it? When is it hidden in our society? Since we do not usually approve the wearing of obvious masks in everyday life, how do we hide our identity? What is the relationship of cosmetics to one's identity or image? How can clothing be used as a mask? When is a mask a false face, and when is it an ornament or a symbol of power? In civics and political science classes, students might make instant paper-sack masks to represent historic figures. When wearing these masks they could dramatize some conversations, both probable and improbable--

conversations between or among such personages as Churchill, Eisenhower, Stalin, Napoleon, Castro, Martin Luther King, Mao, Hitler, Galileo, Columbus, Lewis and Clark, Frederick Douglass, Geronimo, Pocahontas, King George III, Mary Queen of Scots, Washington, and Marie Antoinette. Flights of fantasy and imagination here could create some amusing and enjoyable moments in the study of history.

Language, literature, and drama classes naturally lend themselves to the use of masks. One approach might be called "programmed mask-making". A student thinks of a character from literature and, without drawing the mask, writes a description of his or her appearance. Another student then draws or constructs a mask from the written description. No questions are permitted. When the masks are completed, does the original "author" recognize the person he had in mind? Does the final production fit his original concept? Could anyone recognize the character? What was lost or gained in the execution of the idea? If misconceptions resulted, what caused them? The original description might go through any number of writers, who in turn paraphrase the directions or description. Finally, the description goes to someone for production or drawing. This type of "round-robin" assignment can be both amusing and enlightening. It can be varied to fit the topic and circumstances and often provides excellent examples of the limitations and difficulties encountered in interpreting written directions.

Psychology, sociology, or health classes might use simple paper masks to enhance role-playing situations. It seems to be easier to switch roles at a crucial moment if a mask accompanies the switch. In discussions of personal problems, students might make masks of the individuals involved, and a discussion of how these personalities have been portrayed could provide some insights into the situation. Physical education classes already use masks for many sports (i.e., the catcher's mask), but classes might try to design new masks--for the gymnast? the wrestler?

Masks have long been used in art classes because of the wide range of activities they offer.[1] The construction of various types of masks can provide technical information on the appropriate materials and their uses. For instance, the making of molds can be demonstrated with the production of clay and plaster masks. Form can be illustrated with flat or dimensional masks. A reductive technique can be shown with wood-carved masks, and an additive technique can be used to model a clay mask.

A variety of materials can be used: assemblage, paint, papier maché, mosaic, wood, feathers, string, metals, foils, and found objects. In discussing the aesthetics of design, the relationship of color to emotional effect and of positive to negative space can be shown. Spatial relationships can also be shown, not in the numerical or rational terms of the mathematics class, but rather in terms of design elements.

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[1] For example, see Creating From Many Cultures (San Jose, Calif.: Santa Clara County Board of Education, 1970). The masks and other artwork were created by K-8 students of the school districts in Santa Clara County.

It is appropriate and convenient to use masks in studying the history of art. The cave paintings of stone-age times show men wearing masks. The influence of African masks on European artists, and the treatment and significance of masks in the Renaissance and in Baroque art can be discussed. The use of the mask in the most recent works of contemporary artists will provide a broad picture of world art.

Goals

After studying and constructing masks, students should have achieved some of the following:

. Knowledge of the uses of masks in history

. Awareness of the artistic merit of masks

. Knowledge of the types and styles of masks associated with particular cultures

. Knowledge of the function of disguise in nature and society

. Understanding of the concept of symbolism as expressed by masks

. Knowledge of the mathematical relationships that contribute to the differences in physical appearances and facial expressions

. Awareness of the effects that are achieved through the wide variety of materials used in making masks

. Opportunities to use a variety of materials and methods in constructing masks

Limitations on the Topic

Space and materials may prove to be a limit in making masks in some schools. This might lead a class to find and use as many at-hand, ready-made, or discarded materials as possible. Class size may also be a limitation. Some projects require considerable individual direction by teachers. If the staff consists of one teacher and the class is large, some of the easier topics and activities should be tried first.

Selected References

Books:

Sally Carrighar, Moonlight at Midday (New York: Alfred A. Knopf, 1959).

Joseph Gregor, Masks of the World (London: B. T. Batsford, 1937).

Allardyce Nicoll, Masks, Mimes and Miracles (New York: Harcourt Brace Jovanovich, 1931).

Richard Slade, Masks and How to Make Them (New York: Transatlantic Arts, 1948).

Pamphlets:

American Museum of Natural History, New York, Masks (Carl Wissler, 1946).

Films:

"How to Make a Mask," Bailey Film Associates.

"The Loon's Necklace," Canadian Film Board.

INTERDISCIPLINARY TOPIC IX

JOURNEY

General Description

The topic was selected because of its adaptability to human experience and its applicability to the arts. Everyone travels near and far, both in actuality and in fantasy. History and the arts are filled with adventures into the real and the unreal. We are busy with departures, excursions, and arrivals from youth to old age. The restlessness so characteristic of our age is expressed in prose and poetry that ranges from the pedestrian to the sublime. Through the arts we can anticipate, experience, and recall our own and others' journeys.

The journey topic at the junior high school level would deal with purpose and direction within the restless years of adolescence. To pay attention to the journeys of the humble and the heroic through the study of history and the arts is to bring into consciousness one's own sense of time, place, and meaning. The journey that every person makes from youth to adulthood might therefore be made less difficult and have more personal meaning than it does now for some people.

Examples included below embrace either the entire journey theme or parts of it. In any case, it is proposed that a given recommended work be used in its entirety only occasionally. Summaries, quotations, and simple references might be the rule and the starting point in the "lesson." It is admittedly easier to use story elements in teaching mythology, literature, and history than in presenting art and music. Nevertheless, aspects of rhythm, theme and variations, and other elements can be a kind of aesthetic transit system for journeys, regardless of the story element.

Related Disciplines

One way to use the topic is to cluster examples of journey under broader headings such as those listed below. The list is long but not all-inclusive. Each teacher may select any of the works and use it in any way desired, and both teacher and students will think of additional examples. The arbitrary clusters might also be changed. "Adventure," for example, might be too generalized a cluster. "Fantastic Wagers" might be a category more suitable for Around the World in Eighty Days.

ABDUCTION	Abduction, Mills (sculpture)
	Abduction from the Seraglio, Mozart (opera)
	Europa and the Bull (mythology)
	Jonah (see Old Testament) (religion)
	Kidnapped, R. L. Stevenson (novel)
ADVENTURE	A Thousand and One Nights (tales)
	Adventures in a Perambulator, Carpenter (music)
	Around the World in Eighty Days, Verne (novel, film)
	Lavengro, Gypsies, Borrow (autobiography and fiction)
	Marco Polo, The Book of, Polo (autobiography)
	Messer Marco Polo, Byrne (novel)
	Sea Fever, Masefield (poem)
	Scheherazade, songs by Ravel; Rimsky-Korsakov (symphony)
	The Voyages of Dr. Dolittle, Lofting (children's novel)
	The Wonderful Wizard of Oz, Baum (children's novel)
BRIDGE	The Bridge, Crane (poem)
	The Bridge over the River Kwai, Boulle (novel, film)
	The Bridge of San Luis Rey, Wilder (novel, film)
	Brucke (Ger., bridge), Kirchner and others (artists using bridge theme)
	Four Girls on a Bridge, Munch (painting)
	Scream, Munch (painting)
CONQUEST	Aeneid, Virgil (epic poem)
	Arch of Titus, The (Roman) (relief, architectural)
	Bayeux Tapestry, Harold and William and the Norman Conquest
	Campaign of France, Napoleon, Messonier (painting)
	1812 Overture, Tschaikovsky (orchestral overture)
	The March of the Teutons, Delacroix (painting)
	Man of Destiny, Napoleon, Shaw (historical novel)
	Bonaparte Crossing the St. Bernard Pass, David (painting)
	The Revolt in the Desert, T. E. Lawrence (autobiography)
	St. George and the Dragon, Uccello, Martorel, and others (paintings)

	Song of Roland, The (mediaeval French ballad) *Tamerlane,* Poe (historical poem) *Tiger at the Gates,* Giradoux (drama)
CREATION	*The Creation,* Haydn (oratorio) Mythology: American Indian, East Indian, Oceanic, Norse, and so on Old Testament, Book of Genesis
ESCAPE	Exodus (Old Testament), and *Exodus,* Uris (novel) *Flight into Egypt,* Giotto (fresco); also by Fra Angelico and Cranach *Hegira,* Mohammed *Les Miserables,* Hugo (novel) *Uncle Tom's Cabin,* Stowe (novel) *A Tale of Two Cities,* Dickens (novel)
EXPLORATION	*Aeneid,* Virgil (epic poem) *The Adventures of Huckleberry Finn,* Mark Twain (novel) *Around the World in Eighty Days,* Verne (novel) *Columbus* (journal and history); also, C. Columbus, Milhaud (opera) *Journey to the Center of the Earth,* Verne (novel) *The Pathfinder,* Cooper (novel) *The Original Journal of the Lewis and Clark Expedition* *Through the Looking-Glass,* Carroll (novel) *Twenty Thousand Leagues Under the Sea,* Verne (novel)
EXPULSION	*Expulsion,* Masaccio (painting) *The Man Without a Country,* Hale (story) *Mutiny on the Bounty,* Nordhoff and Hall (novel) *The Poet Toba Goes into Exile,* Hokusai (woodcut) *Rout of San Romano,* Uccello (painting)
FLIGHT	*Icarus* (Greek myth), Cummings (poem); Breughel (painting) *Night Flight,* Saint-Exupery (narrative) *Pegasus* (flying horse) (myth) *We,* Lindberg (narrative) *Bird in Space* , Brancusi (sculpture) *Flight of the Bumblebee,* Rimsky-Korsakov (music)
HERO	*Billy Budd,* Melville (novel) *The Call of the Wild,* London (novel) *Childe Harold's Pilgrimage,* Byron (poem) *Harold in Italy,* Berlioz (orchestral tone poem) *A Hero's Life,* R. Strauss (orchestral tone poem) *How They Brought the Good News From Ghent to Aix,* Browning (poem)

	Jack and the Beanstalk (nursery tale)
	A Message to García, Hubbard (essay)
	O Captain My Captain, Whitman (poem)
	Paul Revere's Ride, Longfellow (narrative poem)
	Peer Gynt, Ibsen (drama); *Peer Gynt Suite*, Grieg (music)
	Peter Pan, Barrie (children's drama)
	Siegfried (myth); also Wagner (opera)
	The Old Man of the Sea, Hemingway (novel)
HEROINE	"Prologue to the Wife of Bath's Tale,"Chaucer (poem)
	Godiva, A Tale of Coventry, Tennyson (poem)
	Joan of Arc (history); *The Lark*, Frey; *The Maid of Orleans*, Schiller; *Saint Joan*, Shaw (drama); Ingres (painting)
	Lassie Come Home, Knight (children's novel)
	Little Red Riding Hood (nursery tale)
PILGRIMAGE	*The Canterbury Tales*, Chaucer (poem)
	Mayflower (history)
	The Pilgrim's Progress, Bunyan (allegory)
	Tannhauser (legend); also, Wagner (opera)
	A Thousand-Mile Walk to the Gulf, Muir (narrative)
RETURN	*Bread and Wine*, Silone (novel)
	The Highwayman, Noyes (poem)
	The Native's Return, Adamic (narrative)
	The Return of the Native, Hardy (novel)
	Reunion of the Soul and the Body, Blake (engraving)
	You Can't Go Home Again, Wolfe (novel)
SATIRICAL OR ALLEGORICAL JOURNEYS	*Candide*, Voltaine (novel)
	A Dog Beneath the Skin, Auden (drama)
	Don Quixote, Cervantes (novel); Daumier (painting)
	Gulliver's Travels, Swift (novel)
	The Ship of Fools, Bosch (painting); Porter (novel, film)
SEARCH	*Idylls of the King*, Tennyson (poem)
	Jason and the Argonauts (Greek myth)
	The Magic Flute, Mozart (opera)
	The Moon and Sixpence, Maugham (novel)
	Search, Pollock (painting)
	Treasure Island, Stevenson (novel)
SURVIVAL	*Captains Courageous*, Kipling (novel)
	Nanook of the North (narrative film)
	Noah's Ark, Book of Genesis, Old Testament
	The Raft of the Medusa (Géricault painting)
	Robinson Crusoe, Defoe (novel)
	The Skin of Our Teeth, Wilder (drama)

TIME	A Connecticut Yankee in King Arthur's Court, Twain (novel, film) Flight of Night, Hunt (painting) Persistence of Memory, Dali (painting) The Time Machine, Wells (novel, film) 2001, A Space Odyssey, Clarke (novel, film)
TRAVEL	A Journey from Petersburg . . ., Radischev (narrative) Manhattan Transfer, Dos Passos (novel) On the Road, Kerouac (novel) Rain, Steam, and Speed, Turner (painting) St. Christopher, German School (woodcut) Sea and Sardinia, Lawrence (narrative) The Wanderer, Grosz (painting)
WANDERING	Flying Dutchman, Wagner (overture) King Lear, Shakespeare (drama) Maze, Labyrinth (myth) Two Years Before the Mast, Dana (narrative) Ulysses, Greek myth; also, Joyce (novel)

The serial listings above must, of course, be introduced in a usable form. This will be up to the teacher. Certain aspects will be discussed in Section C, Organization and Staffing, as well as here. Whatever the style of teaching, the listings are only a grab-bag and a starting point. The cluster on survival will be used as an example. In Captains Courageous, the character is a boy of junior high school age, as is his companion. The first survival aspect in the story is his rescue by the crew of a fishing boat. After this, the long fishing journey is also a journey in character development for the hero.

In the hunting journey in the film Nanook of the North, survival is possible only because the Eskimo, Nanook, is able to construct an igloo from the snow and ice (with only one tool, a knife) before the storm reaches him. The Old Testament tells how Noah, his wife, their sons and their families, and the animals survive the worldwide floods, ending their journey on Mount Ararat. As with the other examples, there are many extended references to the main source. Noah is seen in several aspects in Michelangelo's The Flood in the Sistine Chapel; Dream Picture of the Deluge by Dürer depicts the Flood; and the story is heard in the musical piece, The Flood, by Stravinsky.

The Old Testament tales are similar to legends from Mesopotania, Assyria, Greece, Rome, and China. Actual floods—e.g., in The River, a film about a Mississippi flood; news reports of the flood in Florence, which can be related to flood-control drawings by Leonardo and archeological conjecture about ancient floods—provide discussion material and a link with the Biblical Noah. Perhaps on a local level, there might be an additional tie, as in San Francisco at the zoo, where Helen Forbes painted a WPA mural of Noah and the Ark in the Mother House.

The Raft of the Medusa is a large painting by Theodore Géricault, completed a few years after a scandalous event: sailors from the frigate Medusa were set adrift on a raft. The painting depicts the few survivors at the moment when they sight their rescue ship after a two-week journey of horror.

After several journeys, Robinson Crusoe is the only survivor of a shipwreck and must use his resources to survive on an island for several years. In the drama The Skin of Our Teeth, Thornton Wilder is interested in man's indestructibility as he survives floods, ice, and modern war by the "skin of his teeth" in a journey through time.

These are only a few examples that might be of dramatic interest to junior high school students. At least they are a starting point, a link with the personal experience and knowledge of each student. These bridges of personal involvement might have to be pedestrian at first; but the connections are important. As the crosswalk sign says, "Walk with the light." A Boy Scout outing, for example, might not have a life-death aspect of survival or it might not be recalled with artistic impact, but to the boy who remembers it, the experience is vivid and can be a live bridge to the arts. There are journeys that are widely known because of news coverage and historical importance– the Moon Walk and the experience of the Donner Party, as examples. These would relate to works of art. Worldwide issues such as ecology and the problem of human survival might also be important parts of the project.

Mythology and Literature

To dream of adventure, to imagine an event, to give fanciful action to the impossible– these are within the experience of every student and are a part of cultural fabric of every civilization. In Hero With a Thousand Faces, Joseph Campbell explores a universal concept– that everyone wants a hero or heroine to do great deeds and to return from the journey of conquest with special gifts and powers for the tribe. The author presents numerous examples from literature and mythology to make his point. In addition, there are several examples of this theme under the previous section.

The use of the examples in the classroom is most important. To travel with Joseph Conrad to the past or with Ray Bradbury to the future is to extend one's world. But the most significant aspect of this topic is its power to develop the students' own mythology or philosophy through experiencing the arts. This is a growth process rather than a fixed end.

A multi-media light show is one type of activity which can be built around materials drawn from mythology and literature. Excerpts from such works as *Cry, the Beloved Country*, *Lost in the Stars*, *The Journey to Johannesburg*, and *Camino Real* could be presented with music as a background or foreground (tapes, phonograph records, or a live group), with art set designs (painted cardboard boxes), or with illustrations, paintings on plastic, or a transparency made from a photograph (on an electronic duplicating machine) that can be projected with a slide or overhead projector. In a darkened room, projections (8 and 16 mm movie, overhead and,slides) might be shown on a central screen (regular, sheet, painted large cardboard, or the walls themselves). In addition, any surface in the room can be used as a screen; for example, when dramatically called for, other walls (History: the Donner Party would imagine the distant town of Sacramento on one wall and remember its place of origin projected on another wall) or the ceiling (Icarus or the Wright brothers' flight). Junior high school students are "tuned into" the electric media; therefore, multi-media represent a good vehicle of communication for them. Examples of possible themes (individual or group) for multi-media shows include the following:

1. "The Longest Journey I've Ever Taken" (in log form, like *Two Years Before the Mast*, illustrated)
2. "A Journey that I'd Like to Take When I'm Twice My Age" (Science fiction style, or as a third-person newspaper account or TV dramatization using push puppets, a collage, or cut-outs in an emptied TV set as a stage)
3. A journey that (hero's or heroine's name) should take (a wish-fulfilling myth--written as a myth). It could be extended to become a radio or TV fantasy, with musical accompaniment (See above)
4. Journey involving a ticket office--a game in which students take turns receiving a ticket that directs them to act out a monologue, write a story, or the like, about a journey

Art and Industrial Arts

Many works of art depict journeys--*The Raft of the Medusa* (Géricault), *Dante and Virgil in Hell* (Delacroix), *Parade* (Leger), and *Icarus* (Breughel)--to name a few. Reproductions of paintings and photographs of journeys are collected and used for visual reference (rather than for non-interpretive copying). Through this source and through students' memories and imaginative illustrations, sequential "comic strips," dioramas, and sculpture are created.

Mobile and kinetic sculpture, with the dimension of movement, lend themselves to the concept of travel. In an abstract form, a mobile of thin wood, cardboard, or construction paper might suggest restless wandering, or, using a more realistic style, might represent an exploration of the moon. Carved, modeled, or cast jewelry or small sculpture would have design motifs relatable to literature or to personal symbolism. Weaving or macramé can present measured accounts of sequential travel. Appliqué, stitchery, and textile design offer similar opportunities in abstract design. Boys and girls who like to work with their hands might find that these skills open up creative channels they never knew existed.

Printmaking is adaptable to geographical relationships and to sequential progression, which are elements in design and story travel. Cartoons or illustrations offer students opportunities to visualize science fiction, mythology, and their own stories. This activity would accompany the study of illustrations in folk art, books, and comic books. Rubbings of the lettering on historical markers (with the side of an unwrapped crayon or with graphite) on typing paper or shelf paper, or of some remaining element of a historical site (part of an adobe building). The rubbings can be direct records or can be elaborated upon with illustrations and interpretations. Collage can combine photographs or reproductions of journey themes and can be expanded into a complete artistic statement.

Modeling material (clay, wheatpaste plus sawdust, or wheatpaste plus sand) may be formed into small busts of actual or imaginary heroines or heroes. A drawing in the form of a spiral allows for a sequential illustration of a journey. There are existing forms of this nature in folk art which could be adapted (e.g., American Indian drawing of a battle). Felt pen (or watercolor) illustrations of a TV-shaped news clipping of an important journey. A flip-page booklet of an abstract journey (movement of a dot across the page) or a visually more sophisticated or realistic subject. A scroll with frames for completion by different students can illustrate the sequence of a journey.

Music

With music that is not programmatic, the teacher must rely on aesthetic journeys. The sequence from one theme to another can have as much human and artistic significance as program music. More often, music is used only as a background for other arts. Using the journey theme can offer a new point of vision for music appreciation.

There is much in opera, folk songs, tone poems, and popular music that fits into the theme. A few examples are Dance Macabre (Saint Saëns), Siegfried's Rhine Journey (Wagner), Prokofiev's music for the film "Alexander Nevsky," The Flight of the Bumblebee (Rimsky-Korsakov), Harold in Italy (Berlioz), An American in Paris (Gershwin), The Abduction from the Seraglio (Mozart), 1812 Overture (Tchaikovsky), Madame Butterfly (Puccini), A Hero's Life (R. Strauss), Don Giovanni (Mozart), Faust (Gounod), and Orpheus and Eurydice (Glück). Folk songs can extend the experience of "going down the road feeling blue," or "sailing down to Rio." Group folk-singing is within the ability of every student, and there will be some students who are able to sing solo. Popular music is loud and close to the ears of teenagers and should certainly not be ignored. Students can bring phonograph records and can tape from radio examples within the journey theme. This source can be used as it was in Godspell – a modern adaptation of an old theme.

History

History can be made to come to life through the journey theme and through challenging educational formats. Harold and the Norman Invasion might have more humanistic meaning after seeing a reproduction and reading notes about the Bayeux Tapestry. (One source is English Historical Documents, Volume II, ed. Douglas and Greenaway (Oxford: Oxford Univ. Press, 1953). An account of the Donner Party is a dramatic source for literary, artistic, or possibly musical interpretation, particularly on the subject of tenacity and failure.

There are many artworks, varying in historical accuracy, that serve as bridges between the arts and history, e.g., The Raft of the Medusa, A Tale of Two Cities, Mutiny on the Bounty, Two Years Before the Mast, O Captain My Captain, Saint Joan, The Canterbury Tales, The Moon and Sixpence, A Connecticut Yankee in King Arthur's Court, For Whom the Bell Tolls, and On What A Lovely War.

Goals

The following list will provide an idea of the goals that might be achieved in relation to the journey theme:

- To become aware of motives for action in others and oneself
- To savor vicariously the pains and joys of decision-making
- To become aware of one's sensibilities in the course of action taken by others and oneself
- To become aware of group cooperation as well as individual creators, and of the interlocking expression in team-produced arts (TV, dance, opera); to enjoy the interpretive aspects of these arts and to relish the artistic process of converting raw materials into a significant art form

Placing Limits on the Topic

Each teacher should push or retreat from limits according to circumstances. The theme "journey" was chosen because of its limitlessness. Its potential variety makes it more difficult to cope with. Alone, or with the class, the teacher can either tailor-make the curriculum or can be guided by the following limits:

1. The arts should be enjoyed for themselves. Works of art, music, and literature probably cannot be used in their entirety or in their original form; but the artistic integrity of a work should not be violated when selected portions of its work are used. It is assumed that the teacher is a competent judge in this respect.
2. The students should be helped to respond to examples through the most captivating aspects of the works. This does not mean, however, that sensationalism is to be sought. Extensive footnotes and other details that tend to overload the attention should be avoided.
3. The theme should not be studied for its own sake alone; that is to say, the purpose of the humanities is to establish valid interrelationships, not to ponder themes in isolation.
4. Examples that are prejudicial to ethnic, sex, or other frequently stereotyped groups (e.g., certain folk songs) should not be used.

Organization and Staffing

It would be difficult for teachers to work together as a team in the junior high school as it is traditionally organized. However, this might be accomplished through a team-teaching arrangement with a base class; e.g., English, art, music, or social sciences, and other teachers and resources used as available and needed. One such format could be established by means of the alternative schools, using the "school within a school" concept. Another approach might be the open lab.

In the art-centered junior high school in Oakland (Renaissance School), inter-disciplinary units are taught by a combined staff of three teachers and student teachers. If it were possible to hold a class (or a series of classes) in a media resource room or a theater arts center, students would be able to use audiovisual equipment to make interdisciplinary presentations. For example, the Original Journal of the Lewis and Clark Expedition could be reinterpreted into a light-show dramatization or push-puppet (with rear-view projection slides) presentation.

Whatever the teaching style, it is important for each class to collect and produce a "bank" of resources (pictures, slides, tapes, phonograph records, books, and so on). This can be used for reference, as a "grab-bag" of neutral mosaic pieces that can be assembled into teaching sequences (e.g., the world of Dante and The Divine Comedy as it relates to the world of Rauschenberg and his series of rubbings on the "Inferno") or into humanities productions by one or more students. An "on-the-spot" journey through time might be presented about the history of the school through dramatizations in a frieze or cartoon strip. In general, the resource bank would provide basic material in the arts and history.

Selected References

For the Teacher

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Michigan State University Press, 1950. An Introduction to Literature and the Fine Arts. Interdisciplinary examples that can be used in teaching the humanities.

Henning Rischbieter, Art and the Stage--Painters and Sculptors Work for the Theatre (New York: New York Graphic Society, 1969). Stage sets, costumes, and puppets by twentieth-century artists.

For the Student

Elton Davies, Arts and Cultures of Man (New York: Intext Educational Publishers, 1972). (Teachers' projects manual available.) The arts, especially visual, as they relate to simple and sophisticated societies.

New York Graphic Society, Man Through His Art series: Vol. I, War and Peace; Vol. II, Music; Vol. III, Man and Animal; Vol. IV, Education. Examples of art within various themes.

Time-Life, Great Ages of Man series: Cradle of Civilization, Early Islam, Historic India, Ancient Egypt, Imperial Rome, Byzantium, The Age of Progress, African Kingdoms. History and the arts with photographs and drawings of various civilizations.

PART EIGHT

The Education of Teachers in Humanities and Interdiscliplinary Programs

This framework, like every other document of its kind, needs well-educated teachers to implement it. Unless such individuals bring this publication to life in their classrooms, it will become just another dead report. Many examples of the type are preserved in official files up and down the state. Their fate should warn those who are interested in the humanities that outside agencies will not perform the tasks that teachers neglect and that mere recommendations are not enough to arouse teachers and administrators to repair the system that granted them their credentials. How, then, can this framework be realistically expected to improve established curricula, not to mention introduce models for whole new sets of them? The answer is that it cannot, unless a great change occurs in the education of the teachers who are to put the models into action.

The SCOPE report, prepared by a citizens' advisory committee, expresses concern about the quality of teacher education in California. Its language is pointed:

> Teachers may appear to be dedicated and are likely to believe that they are promoting the best kinds of self-propelled inquiry and discovery-based learning. The conclusion is that they have not been trained adequately in modern methods, or that something in the school environment inhibits their performance.[1]

More than a generation of talk and writing about teacher training appears to be coming to a head. A sense of urgency and a proper impatience with ineffective training methods have built up energies that can be released in significant reforms. The programs recommended here are directed toward specific practical ends to create conditions that will be favorable to the implementation of the Humanities Framework.

There are hopeful signs that some of the most talented young people in the country are showing an interest in teaching or are already preparing themselves, directly and indirectly, to become teachers. They enlist in the Peace Corps and other government-sponsored projects; they serve as tutors and aides in volunteer programs; they work with children in summer camps and recreation classes; they create courses in the philosophy of education; they study the exciting new books about schools that were published in the 50s and 60s and that continue to appear; they are participants in and critical spectators of the great public debate about education that is one of the most significant events of our times. Practicing teachers are fortunate that their profession still has such power to engage the imaginations of the young. All of us should help prepare the way for them to enter our schools as teachers and find satisfying work there.

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[1] Citizens for the 21st Century (Sacramento: California State Department of Education, 1969), p. 19. The whole of Chapter 6, "The Teacher," should be studied by everyone who wants to improve the education of teachers.

Preservice Education for all Teachers

Academic Requirements for Teaching Candidates

The responsibility for preservice training of teachers should be returned to the academic departments of colleges and universities. For example, science majors who wish to become teachers in any school or college in this state should be trained by instructors in science, who can be aided by lay and professional consultants. This procedure should be applied to all future teachers, whatever their subject area.

To keep the training steadily related to schools and classrooms, every department in colleges and universities should examine its curriculum to see that it meets the specific needs of elementary and high school teachers. For example, an English department should offer coursework in the teaching of reading and in children's literature for all English majors who are teaching candidates, secondary as well as elementary. Future teachers who are majoring in subjects other than English should also take their reading coursework in the English department, just as all teaching candidates should take their educational psychology and learning-theory coursework in the psychology department.

Instruction should include both theory and practice, and it should be based on the subject matter of the major. Theory is defined here as a body of doctrine, research, and information that is relevant to the art of teaching and to the specific work and subject matter that teachers are expected to deal with in the classroom. Practice should consist of at least one academic year (and preferably two) of classroom teaching under the joint supervision of members of the appropriate department and of teachers in the field. Present law and customs should be changed to allow practice teachers to conduct classes on their own whenever they and their supervisors think it best to do so. However, they should not be put in sole charge of their classes at the beginning of the term, thus becoming substitutes rather than apprentices, teaching assistants, or members of the student/master-teacher teams.

When academic coursework and practice teaching have been completed, candidates should demonstrate in both written and oral forms that they know the subjects they are going to teach. They should also be tested by means of personal interviews and frequent informal classroom visits by members of the teacher training staff. The staff members should learn something about the candidates' personalities and temperaments and about their capacities to deal with young human beings.

The Teacher Training Staff

The teacher training staff should comprise members of the appropriate college or university department or division; high school and elementary school teachers from the appropriate grade, level, or division of instruction; and principals who regularly do classroom teaching. The staff members should be assisted by experts in pedagogy serving as consultants, practitioners of the arts and sciences, students, and any other individuals, whatever their schooling, who can help prepare the candidates for teaching. A corps of master teachers should be formed in every school to serve on the joint teaching staff. These teachers should be given released time for classroom supervision, for consultation with the practice teachers, and for regular attendance at the training seminars that will be described below.

The various departments of colleges and universities should devise methods to ensure the enlistment of instructors who are capable of directing teacher training. Good college teaching should be rewarded just as good research is. Instructors in each department's teacher training program should study learning theory and the instructional techniques and materials particularly suited to their discipline. They should not, however, be seen as a special corps of teacher trainers who are isolated from the other concerns of the department, or as making up a "school of education" within a department. The education of teachers must simply come to be an important function of every discipline and every department.[1]

Practicing teachers from kindergarten through twelfth grade who serve as instructors at the college level should be just as carefully recruited and trained as regular members of departmental staffs and should participate with them on an equal basis. These teachers should be given released time and ample credit for professional advancement.

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[1] See Kenneth E. Eble, "Preparing College Teachers of English," College English (January, 1972), pp. 385-406. See also the English Language Framework (Sacramento: California State Department of Education, 1968). See also Kenneth E. Eble, Professors as Teachers (San Francisco: Jossey-Bass, Inc., 1974).

The professional staff described above should find ways of recruiting instructors outside the usual academic categories. Administrators of every rank ought to serve as consultants, because student teachers should have a chance to talk with them long before the hiring interview. It is equally important that teaching candidates meet practitioners of the arts, trades, and sciences in their communities and retired people in these fields, all of whom may also act as consultants in the training classes. Several junior and senior high school students should participate as observers and consultants at the appropriate levels of instruction.

A schedule of consultants' fees should be set up. All visiting experts, including students, should be paid modest honoraria.

A liaison staff should be organized to coordinate practice teaching in the schools with classwork in the academic departments of the training institutions. The members of this staff might be drawn from the teacher-training staff; they might be teachers who have already served in the program; or they might be a mixture of present and former staff members. There should be at all times a continuous circulation of teachers among the schools and the colleges and universities. This exchange alone would do much to wear down the barriers that now keep teachers apart.

Internship

An intern (or teaching candidate) is anyone— undergraduate student, graduate with a B.A., M.A., or Ph.D., or special applicant— who is admitted by his or her college or university department or division to a departmental or divisional program in teaching and who intends to teach anywhere in California schools and colleges, from kindergarten to the university level. Graduates with Ph.D.'s must be included because (1) they often go to their first jobs without having had sufficient, if indeed any, classroom experience; (2) they occasionally teach in high schools, with little or no knowledge of the work and the students they will encounter there; (3) they conduct the collegiate and graduate courses that aspiring teachers take and become models, good or bad, for their students; (4) despite the lip service given to teaching, research is still emphasized in Ph.D. programs rather than the art of translating research into teaching.

Teaching interns should be placed in cooperating institutions at the level or levels at which they expect to teach. M.A. candidates who seek both the secondary and community college credentials should have opportunities to teach in both high schools and colleges. Ph.D. candidates should be able to teach in university and community college classes in accordance with their estimates of their future needs.

Teaching candidates should be paid a prorated fraction of the minimum salary in the training institution or receiving district. They should not be considered volunteers or teachers' aides and should share the regular teachers' responsibilities for paperwork, laboratory supervision, committee attendance, student counseling, and the like.

Training Seminars

As soon as possible after they have been admitted to the training program, the teacher interns should enter preparatory departmental seminars of one semester or the quarter equivalent. These seminars should be conducted by members of the teaching staffs of colleges, universities, and elementary and high schools, perhaps serving in groups by rotation. They should be attended by other faculty members, special consultants, and visiting lecturers whenever their help is needed.

The seminar participants should discuss any assigned readings in books or journals; examine dittoed papers, artwork, or other student productions provided by the staff; discuss ways of conducting classes and establishing rapport with students; and get into the habit of asking and attempting to answer questions about teaching.

At suitable times during the term, the teaching candidates should visit some classrooms and meet the cooperating master teachers in the receiving schools and community colleges.

By the end of the term, the interns should have met and talked to the classroom teachers they will be working with during the training year(s). The teaching candidates should be given plenty of time to observe these teachers; to study the books and other materials they use; to help prepare a syllabus, a lab manual, or other large-scale plan of work;[1] and to become familiar with the classroom environment. The teaching candidates may even volunteer as aides during this preliminary term if they and the teaching staff think they should.

Interns and master teachers ought to be congenial; they should not be pushed at one another according to some impersonal staffing plan. Upon successful completion of the first term's work, the interns should move to full-time management of a class; i.e., practice teaching.

When the interns begin their regular year(s) as teaching assistants in classrooms, they should be enrolled concurrently in an advanced seminar that will meet weekly at the receiving institutions. (The departmental staffs will have to travel to these schools and colleges.) The advanced seminars will bring the teacher training staff and the interns together for discussion and mutual instruction. They form an essential feature of the training program; they are part of the instructors' normal teaching loads; and they are regarded seriously by all concerned. Teachers need a setting in which they can talk freely about their work.

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[1] The term "large-scale plan of work" is deliberately chosen to prevent the requirement of ridiculously detailed busy-work in the form of "lesson plans."

The role of members of the teacher training staff in all circumstances is to serve as models, counselors, and supervisors. They direct the classroom activities of the interns and give them every kind of assistance needed to develop skill and pleasure in teaching. Their own classrooms are open for observation to the teaching candidates and to other instructors in the program. If surgeons can operate, lawyers plead, and clergymen preach before audiences, teachers should be enabled to practice their calling more openly than most of them do now. They have much to learn from one another and from their assistants.

Programs in Humanities and Interdisciplinary Studies

General Outline and Recommendations

A humanities major and a strong minor are recommended for future elementary and high school teachers.[1] The humanities major should include the following items:

1. Coursework or other studies in English, foreign languages, the social sciences, music, the visual and tactile arts, body education, the natural and physical sciences, mathematics, philosophy, and religion leading to a B.A. or M.A.
2. Planning that will draw the various studies into interdisciplinary programs schoolwide in scope
3. Awareness of and respect for the methods by which people are taught things and the effect that teaching has upon the thing being taught
4. Communication among humanities teachers so that they may develop a sense of a coherent plan to guide their efforts, will be able to make the plan clear to students wanting to major in the humanities, and can guide the students through the plan

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[1] See guidelines for a major program leading to the B.A. degree in aesthetic studies in Allan Shields, "Aesthetic Studies: A College Curriculum," Journal of Aesthetic Education (April 1970), pp. 133-143.

5. Work that is worthy of the worker, significant in the classroom and in the world outside

Training institutions that already have a humanities program or department should coordinate the work of the humanities instructors with that of the training staffs in the schools so that instruction in team teaching, allied arts teaching, and the like may be offered. A humanities department teaching corps should be set up to train interns. Once the corps has been established, it should follow the principles of the general plan.[1] A general education in the fine arts, with technical proficiency in one of them, is also essential and is an integral part of a complete humanities program.

Internship

Coursework for future elementary and high school teachers in a humanities major should be the same and equally rigorous. One group should not be seen as needing to know "more" or "less" than the other; one is neither more nor less important than the other. Both should be as well educated as possible to be fit to instruct the young. The hierarchy of values that now accords more status to college and high school teachers than to elementary teachers should be scrapped.

During the internship period, however, the teaching functions of the elementary and secondary candidates are properly differentiated. Then the interns will naturally concentrate on the students they are meeting every day, and will develop an interest in a specific age or grade level.

Elementary.— Elementary-school teaching candidates, whatever their majors, should give particular attention during their internship to the following studies and activities, which affect all children:

1. Courses in learning theory

2. Courses in learning to read, along with practice teaching in reading classes (Considering the need for improved instruction in reading, such courses should be required for every single elementary teacher, whatever his major or minor.)[2]

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[1] See the "Preservice Education for All Teachers" section above: "Academic Requirements for Teaching Candidates," "The Teacher Training Staff," and "Internship."

[2] See the drama/language arts chapters in Parts One and Two of this framework for additional recommendations.

3. Workshops in composition[1]

4. Improved courses in literature, to include writings about all the subject matters represented in a humanities major (The best of literature is required for the teaching of reading, for children cannot read instructional reading materials.)

5. Courses in the history and structure of the English language and its American dialects to prepare teachers for dealing intelligently with literacy instruction, bilingual or multilingual students, regional and local dialects, ethnic literatures, and the like

6. Extensive practice in interdisciplinary and team teaching for all teachers (They are not going to remain forever in boxy classrooms teaching isolated "subjects.")

Secondary.— As their work is now conceived, secondary teachers tend to be specialists. Even the humanities majors among them will be members of departments or will be clustered in interdisciplinary or humanities programs of a distinct character. Each of them will probably have a minor in a special field. Yet they must expect to be working within guidelines that encompass entire student bodies, not just honors classes and college-bound students. Therefore, they should give special attention during their internship to the following studies and activities:

1. Learning theory

2. Team teaching and cooperative techniques (Like their colleagues in the elementary schools and the four-year institutions, they will be crossing disciplinary lines and working within new time-and-space relationships.)

3. Coursework in American history, linguistics, and literature, designed to meet the needs of ethnic studies programs and other cross-cultural offerings, and of minority students in comprehensive humanities programs

4. Workshops in composition[2] and in reading

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[1] See Francis Christensen, "The Course in Advanced Composition for Teachers," College Composition and Communication (June 1973), pp. 163-170.

[2] Ibid. All teachers, whether elementary or secondary, will profit from reading Christensen's article.

5. Training in meeting the psychological and social, as well as the intellectual and pedagogical, problems that will be encountered when all high school students participate in humanities programs, as recommended by this framework for every school from kindergarten through the twelfth grade

Inservice Training

The greatest number of teachers for some time to come will be those at work in the schools, most of whom have bachelor's or master's degrees in distinct majors and no training whatever in the humanities as a discipline or schoolwide program. These teachers must be provided for. Very few can afford to reeducate themselves on a full-time basis. Summer courses and workshops are scattered and are seldom addressed to humanities teaching of the type proposed in this framework, and inservice salary-point classes and other incentives have failed to raise standards and achievement sufficiently to affect whole faculties.

It is necessary to insist, therefore, on formal, regular, released-time classes for all inservice teachers and for principals, coordinators, and supervisors as well. Results can probably be produced faster in the schools than in the training institutions, because inservice education does exist now in every district, even though in a disjointed form. There are at least a tradition and a structure of sorts to begin with. Continuing education during the school year should be conducted as follows:

1. During the academic year, all elementary and high school teachers should be given a half-day per week of released time to participate in training seminars. Released time can be provided by flexible scheduling and use of teachers' aides, teaching interns, and visiting lecturers from the community. No addition to the regular teaching load should be imposed on participants in these continuing education classes.

2. The school districts should plan and conduct such classes in cooperation with classroom teachers and the staffs of nearby colleges and universities, including community colleges.

3. The seminars should be regularly constituted and should be held during the one-half day allowed by the schools. Attendance should be required. The first two weeks of any inservice seminar should be a session in planning the work of the seminar, which should include readings, films, written assignments, and other materials.

4. The classes should be taught by instructors who conceive them as part of an ongoing academic and professional education.[1] These classes are intended to supersede the feeble institutes and salary-point courses now imposed on exhausted teachers during after-school hours.

5. Master teachers who supervise interns should use a portion of their inservice time to confer with the interns and other supervising teachers, including those from the teacher training institutions.

6. All school administrators should be required to take inservice courses on the same terms and for the same reasons as the classroom teachers. School principals should be considered "principal teachers" and should reenter classroom teaching for part of the school day. This means they must be relieved of the nonessential duties that get in the way of their teaching function, which they should never have been forced to relinquish in the first place. It also means that the teaching staff and the principal will work together far more closely than they now do to organize and run the school in which they teach.

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[1] See the recommendations under the "Preservice Education for All Teachers" section above.

PART NINE

Appendices

APPENDIX A — GLOSSARY

aesthetic activities: Guided exploration and experience in touching, tasting, listening, feeling, seeing, and smelling, which stimulate curiosity, awareness, and perception, and form the basis for critical evaluation and delight in learning.

aesthetic education: Coordinated instruction in the practice and theory of the arts, inextricably bound into the curriculum; learning to think or feel or imagine in several of the modes available to members of our culture; helping students learn to value and to exert courage of mind and imagination.

aesthetic detachment: The frame of mind in which the sensory qualities of any object are carefully examined with curiosity but no pejorative judgment.

aesthetic development: Growth in feeling, perceiving, and communicating in the use of the senses, the imagination, and the mind.

aesthetic discrimination: Looking critically at what presses upon the vision and other senses; making judgments based on careful examination, comparison, and other study of works of art.

affective domain: The field of emotional and aesthetic judgments, activities, skills, topics, and processes; the phrase assumes the existence of an hierarchy of skills.

behavioral definition: Identifying and describing the processes of observing, defining, and comparing, in order to see the relationships among aspects of particular cultures.

bilingual education: Instruction in the native tongue of all students at least part of the day, combined with instruction in standard English.

cognitive domain: A term used to identify the field of intellectual activities, skills, topics, and processes; assumes the existence of a hierarchy of skills.

cooperative teaching: Any kind of teaching that involves cooperation among teachers, including raising matters in one course that are being studied in another, developing related courses enrolling the same group of students, and team-teaching.

creative dance: Dance that emphasizes creative expression, especially among children, after some basic study of movement sequences and of the safe limits of bodily movements. "Creative" is not used in contrast to "modern"; see "modern dance" below.

cross-teaching: Students teaching one another incidentally in a variety of disciplines through interdisciplinary projects and activities and the accompanying discussion.

cultural groups: In this framework used sometimes to refer to cultural groups such as Mexican-American, Filipino, Black, Japanese, Middle-western Caucasian, or others, which may exist in a given community; or to refer to speech groups such as Japanese-American or Southern or national groups, or to religious or political groups, or to classes of people of a given economic, educational, or age level who may share certain characteristics.

cultural studies cluster: A student program designed so that courses in various disciplines will provide concentration and depth in one cultural area--Latin-American studies, for example.

cumulative autobiography: A file maintained by each student containing his or her best work, chosen by the student with advice from teachers and others, and cumulative from kindergarten through high school. The file is for the student's reference, to see patterns of growth and improvement; so long as the student controls its contents, the autobiographic file should also be part of school records and serve as a resource for teachers.

decoding: Figuring out the meaning of written symbols like letters and combinations of letters; used in this framework primarily in discussions of language arts instruction.

directed exploration: The technique of discovery, sometimes called the "inquiry method," encouraging students to explore their situations and acquire knowledge through intelligent questioning and with adult guidance, to engage in divergent, imaginative thinking as one especially productive means of making discoveries; to analyze the discoveries they make and to feel at home in all the domains of learning.

dual credit: credit in two subjects when both are taught in one course; for example, a history course taught in a foreign language would provide both history and foreign language instruction and credit.

elective: Used for elective activities and programs as well as courses.

ethnic studies: Studies of the visual and tactile arts, music, speech, folklore, family and other social organizations, political structures, or other characteristics of the different groups of people found in the community, the state, the country, or the world, depending on the focus of investigation.

faculty seminar: Used occasionally for "inservice seminar"; see entry below.

flexible groupings: Usually, small groups changing frequently as interests and abilities change, allowing students latitude in their choices of what to do and with whom to do it.

focused listening: Listening in which the teacher directs children's attention to some specific, readily detectable aspect of the music or the literature that is the object of study.

found history: History discovered in street names, building styles, symbols, flags, parks, gardens, recreation centers, statuary, memorials, attics, basements, cemeteries. For example, what do the headstones in a cemetery tell about the history of the community?

free improvisation: Free in the sense that students are given freedom to build upon agreed basic ideas or actions, but disciplined in the sense that students must be taught how to improvise and what raw material to use in speech, drama, dance, music, or any other art. Students usually need to know what elements exist before they can recombine them. Repertories of movements, gestures, steps, forms are necessary for improvisation and can be built up in the classroom.

gender roles: Roles assigned traditionally to one of the sexes, based frequently on prejudicial ideas about femininity and masculinity. Gender is concerned with ideas about what is considered feminine and masculine. Sex is concerned with the physical reality of sexual differences between males and females.

humanities: In the introduction to this framework, the humanities are listed as the visual and tactile arts, body education, music, drama, the language arts, the social sciences, foreign languages, mathematics, science, the industrial arts, the household arts, philosophy, and religion--a definition that obviously expands the numerous traditional ones, about which there has never been perfect agreement. For example, the trivium were the three liberal arts of grammar, rhetoric, and logic, forming the elementary division of the seven liberal arts in medieval schools and required of all who would obtain bachelor's status. The quadrivium added arithmetic, music, geometry, and astronomy to the curriculum. The humanities--a term that emerged during the Renaissance--are the branches of learning regarded as having primarily a cultural character and usually including languages, literature, history, mathematics,and philosophy. Recent definitions almost always include music and other fine arts, which are considered to carry the imaginative, aesthetic, and expressive parts of human nature, now thought equal in value to the intellectual. Most present-day theory holds that all parts of our nature are involved in everything we do, that body and mind are indivisible, and that we are not neatly divided into cognitive, affective, and psycho-motor domains. The subjects or disciplines in this framework are called humanities when they are taught in their conceptual, aesthetic, expressive, and moral aspects, rather than in their strictly technical ones, and when they are coordinated in interdisciplinary programs. That is, students requiring basic instruction in physics, reading, harmony, mechanical drawing, gymnastics, set theory, constitutional history, and so on, will find it in individual disciplines where such things are properly taught. In a humanities curriculum, the students will apply and further develop these abilities in projects that bring the disciplines together and require a synthesizing power beyond that which can be taught in and through individual disciplines.

humanities curriculum: Integrated instruction in the arts and sciences, making full use of the resources of all contributing disciplines.

humanities education (or pedagogy): Integrating manual, sensory, imaginative, physical, academic, vocational, artistic, and athletic activities to make children happy to be learning; emphasis on establishing a community in the classroom in which relations among students and teachers are courteous, warm, and friendly as well as intellectually stimulating.

humanities faculty: All teachers in elementary, junior, and senior high school who cooperate in a humanities program, and who participate in the study and inservice training seminars that support the program and lead to improvement in teaching all disciplines. (See Part Three, Chapter I and Part Four, Chapter I.)

Humanities Planning Committee: A permanent body in elementary, junior, and senior high school composed of selected teachers with interdisciplinary interests. The major responsibilities of the Committee are to help develop an interdisciplinary humanities curriculum for the school; help organize interdisciplinary teaching throughout the school; help humanities teams plan, review, and evaluate their courses; and assess the effect of the humanities curriculum on the students.

humanities planning groups: Small groups of teachers in elementary, junior, and senior high school who are planning interdisciplinary activities, courses, or programs, and working under the aegis of the Humanities Planning Committee.

humanities program: A program which brings together the widest possible variety of the arts and sciences in an organized curriculum.

inservice seminars: Weekly seminars in which all elementary, junior, and senior high school teachers and principals participate and for which a half-day a week is provided for each teacher through flexible scheduling. Seminars are to be held in the schools where teachers work, with instructors and consultants brought to the school. Seminars are planned mainly by the group of participating teachers and administrators and may include further instruction in their own fields, study in new fields or of new teaching methods, preparation of new courses, and examination of special problems in the school. (See Part Eight.)

interdisciplinary study groups: Small groups of teachers in elementary, junior, and senior high school studying particular programs and courses or special problems in the curriculum.

interdisciplinary topics: Ideas, themes, and settings around which interdisciplinary activities, course work, and teaching can be organized. Every chapter contains many such topics; Part Seven offers several more.

intern: A student or graduate admitted by his or her college or university to a departmental or divisional program in teaching, and intending to teach anywhere in California schools, colleges, or universities.

manual judgment: Judgment derived from feeling, touching, and holding, which teaches facts about volume, weight, solid dimensions, surface details, grain, texture, and skills of manual dexterity.

master teachers: The corps of teachers in every school who serve on the joint teaching staff to prepare candidates for teaching. These teachers have released time for classroom supervision, consultation with practice teachers, and regular attendance at training seminars.

mediated observation: Observation by means of media such as books, films, pictures, television, and radio.

modern dance: An approach to dance that explores new ways of moving and presenting the body aesthetically, as opposed to the tradition of elegant ballet patterns. As the phrase is ordinarily used, it presupposes that practitioners have considerable training in movement sequences and that dancers participate in the composition of the total dance.

parallel play: Play by oneself but in close proximity to another, in which each is aware of what the other is doing but is not participating; characteristic of many young and older children before they are ready to play with someone else.

parallel teaching: Occurring in separate courses taught to the same group of students and planned by the teachers to complement one another.

play: Informal, spontaneous, self-chosen, pleasurable activity very important to humanities education, much of it instructive to participants, who use play to practice what they have learned, are learning, or wish to learn; recreational activities essential to mental and physical health; a good diagnostic tool to determine to what extent students are incorporating what they learn into their behavior.

points of concentration: Places and times in human history that teachers and pupils consider significant and exciting enough for close examination, enlisting as many of the humanities as possible in a proportion and a manner appropriate to each set of circumstances. Settings may be chosen to illustrate or illuminate a particular idea or theme or concept; for example, a study of California Indians may be chosen to teach the variety of languages, social organization, or art and music which existed in a certain geographical area at one time. "Settings" is sometimes used with the same meaning.

popular music: Popular is used in its precise sense when not in quotation marks, indicating simply what people like; the people may be students, parents, or teachers. The word is not pejorative in this framework unless the context indicates otherwise.

regular program: "Regular" in the sense that it is the program for all students. At the junior and senior high school levels, opportunities for greater concentration in particular subjects would be offered in addition to the regular program.

school-within-a-school: A plan whereby a school may be subdivided into smaller administrative and instructional units or schools conducive to interdisciplinary study.

seeing: Noticing and discerning, an art which needs much practice, development, and encouragement and is fundamental to all education.

sensory range: The variety and number of things seen, heard, touched, felt, tasted or otherwise perceived by the senses; used continuously in humanities education to increase vocabulary and to provide experiences that serve as subject matter for performing in all subjects in the curriculum.

settings: "Points of concentration"; see above.

sex education: Not a single course in this framework, but an integrated, ongoing, planned program taught throughout junior and senior high school and involving teachers from many disciplines. The program varies according to student needs and community and parental attitudes but includes moral, medical, psychological, and sociological implications of sex as well as its physiology.

small-group activities: Groups of two to six or seven students working together long enough to learn to know one another and work well together, essential to building a good and constructive classroom society or culture; source of much of the feeling of belonging and trust essential to effective humanities education. Both James Moffett and Elwyn Richardson give specific instructions for teaching students to work in small groups. Time, practice, evaluation, and instruction are usually necessary to enable students to work effectively in this manner.

special subjects: "Special" only in the sense that the subjects require special equipment and locations, like shops and gymnasiums. The term is used in this sense in Chapter II of Part Five.

street art: Painting and writing on walls or sidewalks, decorated cars, store fronts, advertisements, handbills, signs, or whatever else appears on the streets giving indication of the emotions and ideas of the people living there or passing through.

studio art: Art instruction in which students work under the supervision of a teacher in small groups on one process or medium for an extended period of time.

study group or seminar: A form of humanities planning and inservice training; see also "inservice seminar" above.

teacher training seminars: Seminars conducted by the teacher training staff (see below) to prepare interns for classroom teaching. In these seminars students observe the teachers they will be working with, prepare a syllabus or teaching plan, and become familiar with the materials they will be using and with the classroom environment. When interns actually start teaching, advanced seminars meet weekly at the schools where they work. All members of the joint teaching staff participate in these seminars. (See Part Eight.)

teacher training staff. For preservice education of teaching candidates or interns, the staff includes college and university faculty members from the candidates' areas of concentration and high school and elementary teachers from the appropriate level or division of instruction, including principals who regularly do classroom teaching. These staff members should be assisted by experts in pedagogy, by students, or by any other people, whatever their schooling, who can help prepare candidates for teaching.

vertical groupings: Either temporary or semi-permanent groups of students of various ages arranged for mutual support, interest, and instruction; "family" groupings, so-called because group members show the same variety of ages to be expected in human families.

vocational education: Any learning that may lead to jobs or careers. In this framework it is assumed that all humanities education is vocational because humanities teachers will continually suggest to students the vocational possibilities inherent in every area of study.

workshop: An interdisciplinary classroom and laboratory where students may be involved in small-group, whole-group, or individual learning activities.

work-study: Programs involving students in actual employment: while they work outside the school they also study in the classroom their experiences at work, the theory and economics of their job, and the skills and information needed for success. (The term as used in this framework is not related to past or present federal programs of student assistance.)

APPENDIX B – CALIFORNIA ACADEMY FOR TEACHING IN THE HUMANITIES

July 9, 1970

TO: Members of the State Board of Education

FROM: The Planning Committee for the California Academy for Teaching in the Humanities

SUBJECT: Revision of the Proposal for Establishment of a California Academy for Teaching in the Humanities *

Revisions of the proposal for establishing this academy were requested by members of the State Board of Education at the June 11, 1970. meeting in San Diego. The revised document is attached. Your attention is called to these specific revisions:

Selection of Staff Fellows

Selection of Student Fellows

Provisional Course of Study

Composition of Governing Board

The Planning Committee thanks the Board for the attention and encouragement the Board has given to its efforts. Although the committee understands that the Board cannot finance this endeavor, it still seeks the Board's endorsement and continued interest.

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*Readers of the framework should realize that this academy plan has not been revised since the date above; therefore, some anachronisms may appear.

PROPOSAL

for the Establishment of the

CALIFORNIA ACADEMY FOR TEACHING IN THE HUMANITIES

The concepts of this proposal were adopted by the
California State Board of Education on July 9, 1970

Prepared by

The Humanities Subcommittee

of the

Statewide Fine Arts and Humanities Framework Committee

July 1970

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INTRODUCTION AND ACKNOWLEDGEMENT

The idea for an Academy for Teaching in the Humanities was born at a meeting of the Humanities Subcommittee of the Statewide Fine Arts and Humanities Framework Committee in Sacramento in January 1969, during which the topic of discussion was inservice training of teachers in interdisciplinary humanities education. Since then the subcommittee has spent considerable time and thought on translating the idea into a workable form.

Members of the Humanities Subcommittee were responsible for the preparation of the document: John Galm, Mrs. Nancy Lofton, Peter Lyon, Roger O'Connor, Richard Trapp, and Mrs. Jean Wilkinson. Valuable assistance was given by James Stone, Professor of English and Humanities, San Francisco State College, and Richard Kalkman, Dean of Studies, St. Patrick's College, Mountain View. Barbara Nottingham, Executive Secretary of the Statewide Fine Arts and Humanities Framework Committee, has given continuing encouragement and help to the subcommittee.

The subcommittee has consulted a number of people about the academy, and wishes to express its appreciation to:

Dr. Eugene Gonzales, Associate Superintendent of Public Instruction, California State Department of Education
Dr. Mitchell L. Voydat, Chief, Bureau of Elementary and Secondary Education, California State Department of Education
Dr. Alex Sheriffs, Adviser to the Governor on Higher Education
Mr. Charles D. Perlee, Chairman, Fine Arts and Humanities Study Committee, and to the Study Committee
Dr. James N. Tidwell, former Chairman, Arts and Humanities Committee, California State Curriculum Commission
Dr. Mary DuFort, former Member, California State Curriculum Commission
Dr. James Crandall, Chief, Bureau of Evaluation and Instructional Research, California State Department of Education
Dr. Kenneth Bailey, Director of Teacher Education, University of California, Irvine
Dr. James Dunning, Assistant Director, Relations with Schools, University of California, Irvine

I. THE NEED FOR HUMANITIES EDUCATION

Everyone knows that the schools are in trouble and must change if they are to survive. Such a statement is a truism today, requiring no documentation to support it. However, if a realization of the crisis is not to paralyze us, we must find ways to overcome our difficulties and to effect change. One such way is to ally ourselves with the nationwide movement for humanities education, which seeks to make every school a place where children can satisfy their desires to learn.

A humanities curriculum, sufficiently broad and properly taught, fills many of these needs, because it conceives of learning as a whole process transcending its several parts. It unites subjects which have too long been studied in isolation. Music, language and literature, religion, philosophy and mythology, the graphic and plastic arts, the natural and social sciences, the dramatic arts--all these can be brought together in such ways that children can move among them confidently, enriched in mind and spirit by everything they do.

The enabling language of the Fine Arts and Humanities Framework, which can be seen now as prophetic, assumes that this feat of uniting whole fields of study can be accomplished. Eventually, according to the original charge, the Humanities Framework Subcommittee will have to devise a set of guidelines to coordinate the separate art, music, drama, English, social sciences, and humanities frameworks into a single plan.

The authors of the charge recognized that the unprecedented scope and interdisciplinary nature of a full humanities framework will require an entirely new conception of humanities education. Eventually, every child in California, from kindergarten through high school, will be engaged to some extent in courses of study which combine subject matters and modes of expression in a manner never attempted before on so large a scale. These humanities programs will not be restricted, as they usually have been, to a select group of college-bound students, nor can they be taught by two or three volunteers trying to cross disciplinary lines.

What constitutes a humanities curriculum and what are the best means for teaching the humanities and interdisciplinary subjects are matters about which little is known. To fill this need, an Academy for Teaching in the Humanities is proposed. This academy will be an independent, teacher retraining institution devoted to the formation of new humanities subject matter and pedagogy.

On a pilot basis, the academy will bring together seven faculty members and forty-two experienced teachers as students. The faculty will represent specialization in various aspects of the humanities in order that interdisciplinary relationships can be explored and exemplary courses of study in the humanities can be developed. Teaching practice and method will be closely related. Faculty will use those methods in their teaching which they propose for students. Instructors and students will be required to engage in practice teaching in the humanities in the public schools during their academy year.

II. THE INTEREST OF THE STATE OF CALIFORNIA IN HUMANITIES EDUCATION

In January 1966, the Board of Education of the State of California authorized a planning study to strengthen the curriculum in the fine arts and humanities. Subsequently, the Board adopted a supporting resolution and asked the Curriculum Commission to consider the desirability of statewide frameworks in the fine arts. In March 1967, the Board extended the Fine Arts and Humanities Project into 1967-68 and supported a planned life of five years for the project.

In April 1967, the Curriculum Commission made a report to the Board of Education, which the Board adopted, establishing a Statewide Fine Arts and Humanities Framework Committee. Among the charges to the Committee was that it prepare:

> A report of recommendations and findings concerning patterns of interrelationship among the various frameworks being developed in the fine arts, English, and the social sciences, to show how the humanities may be preserved as interdisciplinary studies, along with recommendations about preservice and inservice preparation of teachers of the humanities for humanities courses.

Statewide curriculum frameworks already completed have urged better inservice training of teachers or have insisted, as the proposed social sciences framework does, on inservice training as a condition for the final adoption of the framework. The humanities curriculum framework, now under development, will also emphasize the necessity of inservice training programs for humanities teachers.

Professional organizations connected with the arts and humanities have expressed the same concern. These organizations include the California Music Educators Association, the California Art Education Association, the California Educational Theatre Association, and the California Humanities Association.

III. THE CONCERN OF TEACHERS FOR HUMANITIES EDUCATION

Teachers recognize that it is impossible to study man's relationship to the worlds he lives in by means of a single discipline taught in virtual isolation. While the separate-subject approach has its place, it is not adequate for gaining the more comprehensive understanding of man which the complexity of modern civilization requires. Interdisciplinary humanities learning, however, can help students satisfy their need to study and understand their cultural heritage while participating in its development.

Our society is attempting to recreate its social and technological institutions so that they may reflect our highest values rather than our worst. This search for excellence is proceeding in all the expressions of civilization: politics, literature, the arts, philosophy, science, and religion. Education in the humanities helps prepare the young to engage in the search, to judge the values that it discovers, and to live by those which time has tested and judgment and experience validate. Schools should create programs that answer directly the human need for dignity, health, and beauty.

There is widespread agreement among teachers that one reason why California school children are not receiving adequate instruction in the arts and humanities is that there are almost no trained teachers to staff the classrooms where such subjects might be taught. Another is that the schools do not yet have a humanities framework to guide construction of new courses of study and new patterns of teaching. When they do possess such a document, however, it will be nearly useless until teachers have been trained to develop and teach the interdisciplinary programs that it will recommend.

IV. THE NATURE OF THE ACADEMY FOR TEACHING IN THE HUMANITIES

In order to explore interdisciplinary relationships, develop exemplary courses of study, and assess the effect of humanities programs on students, an academy devoted to intensive study and teaching is proposed. On a pilot basis, the academy will bring together a faculty of seven and a student body of forty-two teachers. This student-staff ratio is similar to the formula for student-teacher supervision in California state colleges. The faculty of the academy will be drawn from public or private schools, and from colleges and universities; the students will be experienced teachers selected from grades K-12 in public schools. The staff fellows will represent various specialities in the arts and humanities. They will use those methods in their teaching which they propose for use in their classrooms. Staff and student fellows will be required during the academy year to put into practice in a public school classroom the ideas and methods which are discussed and developed in the academy.

The academy will enter into an agreement with a public school system. Known as the host school system, it will accept academy fellows as teachers during part of the year and will appoint the teachers who are to work in the cooperative arrangement with the academy. Academy staff and student fellows will be working directly with classroom teachers, administrators, and curriculum advisers in the host district. It is assumed that the academy will be located in a new host district each year of the pilot operation.

The academy will develop models for teacher education in the humanities which can be applied in school districts and in undergraduate and graduate institutions. It will also offer service to schools in the state by developing and testing model humanities curricula which can implement the Humanities Framework.

now under development by the Statewide Fine Arts and Humanities Framework Committee, which is to be presented to the State Board of Education by June 30, 1971.

In order to attract capable staff and student fellows, the academy will finance a year's attendance, so that no person will suffer a loss of salary, rank, or benefits in his own district. The pilot program will require four years--one year for planning and organization and three for operation. Planned evaluation will take place continuously during the whole pilot project. Oral and written reports will be required from staff and student fellows, and school districts whose teachers have been fellows will be asked to submit evaluations of the effect of academy fellows on curriculum and teaching practices within the district. A final evaluation of the whole pilot project will be a major responsibility of the academy.

V. THE CURRIGULUM OF THE ACADEMY

The primary task of the academy is to train experienced teachers in interdisciplinary arts and humanities subject-matter and pedagogy. The curriculum is based on two main assumptions. First, humanities education is primarily an attitude toward students and their learning. It requires individual attention to students so that their education may become a process with meaning and direction, not a series of isolated exercises. Second, courses in the humanities will be organized to achieve clear goals. Skills, capacities, information, and values to be developed by sequential courses or programs will be specified in such a way that they can be described to all concerned persons: students, teachers, administrators, and members of the community.

The academy will undertake a number of additional curricular tasks. For example, it will develop humanities courses of study suitable for students in various types of schools, of different age levels, and from various economic and ethnic backgrounds. With respect to the statewide humanities framework cited above, the academy will test framework assumptions about sequences of learning in the humanities, the age levels at which various types of interdisciplinary concepts are effective, and ways of organizing courses of study in the humanities. The academy will develop models and guidelines for preservice and inservice teacher training in the humanities and will publish and distribute writings on humanities content and pedagogy.

VI. STAFF AND STUDENTS OF THE ACADEMY

Staff fellows will represent seven general disciplines: music, language and literature, philosophy-mythology-religion, graphic and plastic arts, dramatic arts, natural sciences, and social sciences. Staff fellows are to serve as demonstration teachers and as resources for humanities content and techniques of effecting change in people and programs.

A. Qualifications of Staff Fellows: Staff fellows selected for the academy will:

1. have taught at least three years in any California institution of learning,
2. be tenured,
3. have distinguished themselves as teachers, administrators, scholars, or creative artists, and
4. have demonstrated interest in or capacity for developing interdisciplinary programs.

B. Procedures for Selection of Staff: Selection of staff for the academy will include the following procedures:

1. Notification of open staff positions will be sent to all institutions of higher education in the state, to every county and district superintendent of schools, and to professional organizations.
2. Applicants will be asked to supply the Board of Governors with information showing that they meet the basic requirements stated above.
3. The Board will read all the applications and select candidates for interviews and further screening.
4. Interviews will be conducted by the Board or its committees.
5. Final decisions on staff appointments will be made by the full Board.

C. Qualifications of Student Fellows: In order to qualify as a student fellow in the academy, a candidate must:

1. be a practicing teacher or administrator,
2. be tenured,
3. have a minimum of three years teaching experience,
4. be under sixty years of age,
5. agree to return to teaching or administration in the district from which he came,

6. demonstrate some interest or ability in course development, use of new texts and materials, interdisciplinary studies, and research related to teaching

7. write well enough to submit acceptable reports and research papers.

D. Procedures for Selecting Student Fellows: Detailed procedures for selecting students will be worked out by the staff. Generally the procedures will follow the form of those for selecting staff members, as outlined above.

Student fellows will need time to read, write, reflect, and develop curriculum. They will come from districts willing to support interdisciplinary humanities education and they will need time to maintain communication with their parent schools during their academy year.

Teachers and administrators in host districts will make certain commitments. They will agree to work with teams of student and staff fellows, probably not exceeding four in number. Those whom the host district designates as teachers who are to work in a cooperative arrangement with the academy will be given sufficient released time to make communication with staff and student fellows profitable. The academy and the receiving school will work only on programs which are replicable within the school. Parents, students, and community interests will be considered in curriculum development for the receiving school.

VII. THE ACADEMY CALENDAR

Human rather than institutional needs have shaped the academy calendar. Staff and student fellows will be free to modify the calendar to suit whatever objectives arise from cooperative planning.

During the academy year, the fellows will carry on independent and cooperative study by means of tutorials and seminars to increase their knowledge of humanities content and pedagogy. They will also develop, teach, and evaluate interdisciplinary courses of study. The academy year will be divided into four phases as described below.

Introductory Phase -- August 1 to September 1

The staff fellows will arrive at the academy by the first of August and will use the first two weeks to plan seminar work for the first semester. The student fellows will arrive by the fifteenth of August and will use two weeks to plan seminar and tutorial work with the staff.

First Semester -- September 1 to February 1

The student fellows will have this time available for reading and reflecting, planning courses of study, and doing seminar and tutorial work in the humanities. Based upon the needs, abilities, and interests of the staff and student fellows and the cooperating teachers and their students, teaching teams will be formed during the first semester. Planning activities, including observation of classes to be taught, will be scheduled in the mornings at times agreed to by the team involved. The rest of the morning hours during the first semester will be free for the fellows to use as they desire for reading, reflection, and discussion. During the afternoons, seminars and tutorials will be scheduled. Table I below shows a typical day during the first semester.

Table I -- General Daily Schedule During First Semester

9-12	12-1	1-3	3:30-5
Free time for reading, observing, or planning	Lunch together, if possible	Seminars, short courses	Office hours research, and individual projects

Second Semester -- February 1 to June 15

The free time spent during the first semester should now bear fruit. The teaching teams will have developed units or courses of study to be taught in the receiving schools. For example, during the first half of this semester a teaching team composed of one staff member and three student fellows will teach while three other student fellows observe, criticize, and evaluate. During the second half of the semester the staff member and the three other student fellows will teach while the first group of student fellows observes. The student fellows will, in this case, teach only a half semester and have time for general evaluation and refinement of their courses of study.

Teams will teach during the morning. Afternoons, the teams will meet for evaluation of the morning's work. At least once a week, the entire academy should meet for general discussion and evaluation. Such activities will reduce the time previously allotted for seminars, and slightly reduce staff office hours. Table II below shows a typical day during the second semester.

Table II -- General Daily Schedule During Second Semester

9-12	12-1	1-3	3:30-5
Teams teach in the receiving schools	Lunch together if possible	Seminars, short courses	Office hours, research, and individual projects

Evaluation Phase -- June 15 to 30

Staff and student fellows will finish refining and evaluating their courses of study. They will also prepare an evaluation of the work of the academy, including recommendations for the next year's efforts. The academy will invite cooperating teachers to attend these evaluation sessions, and ask their districts to give credit for such attendance.

VIII. PROVISIONAL COURSE OF STUDY

A provisional course of study, in much greater detail but something like the following, will be presented by staff fellows to student fellows at the opening of the year on August 15. Together student and staff fellows will examine or modify the course of study, its assumptions, and its objectives.

A. First Semester (beginning September 1)

1. Observation. Student fellows will observe cooperating teachers in the host district on a daily basis, following one class or program throughout the semester, and others for shorter periods.

   Daily seminars will be held with staff fellows and cooperating teachers to discuss classroom observations.

   Among the specific aims of the observation will be analysis and evaluation of:

   (a) all texts and instructional materials

   (b) courses of study and curriculum guides, and

   (c) relationships of the teaching to frameworks and to the expressed policies and philosophy of the school.

2. Short Courses. Short courses lasting anywhere from a week to several weeks will be formed to elucidate or solve specific problems like the following:

   (a) use of frameworks,

   (b) use of community resources,

   (c) forming interdisciplinary teams and courses of study,

   (d) scheduling,

   (e) administration, and

   (f) evaluation of texts and materials.

3. Core Seminars. All student fellows will be enrolled in semester-long seminars offered by the staff fellows on:

   (a) humanities scholarship and

   (b) the integration of the humanities.

B. Second Semester

1. Teaching and Observation. Teams formed during the first semester will teach courses of study planned during that time. Two teams will alternate between teaching and observing in the same classroom or program. Both teams will plan and evaluate jointly.

   In daily seminars with staff fellows and cooperating teachers, student fellows will discuss classroom activities, as they did during the preceding semester.

2. Short Courses and Core Seminars. These will continue from the first semester, with shifts in emphasis dictated by classroom needs. These courses and seminars will be directed later in the semester to:

   (a) evaluation of the academy program,

   (b) recommendations for changes in the frameworks, and

   (c) planning for implementation of courses of study and inservice training programs in the home districts of the student fellows.

IX. SITE SELECTION

Academy planners have investigated locations for the academy in the San Francisco Bay Area and in Los Angeles. The academy will rent facilities on or near a college campus and arrange to use the college's general educational resources. At no time will it become involved in a building program. The academy will be established so that its headquarters can be moved to a new geographical area during each year of its pilot operation. Urban areas are more suitable than rural because urban school districts offer a larger range of school conditions in which to test teaching methods and curricula.

Sites in Santa Clara County appear at this time to offer a slight advantage in rental charges; however, this advantage is offset by the richer college and cultural resources and larger school districts in cities such as San Francisco and Los Angeles. A complete report on site selection is in preparation.

X. GOVERNANCE OF THE ACADEMY

The authority and structure for governing the academy as a pilot project will depend upon whether it is constituted as a public or a private institution. As a public institution, the academy would have to be governed in a manner consistent with the laws and codes which control public educational institutions offering postgraduate courses taught by a faculty with college teaching qualifications. The specific nature of the governing structure of the academy as a public institution would have to be decided by consultation with legal, legislative, and administrative specialists.

As a private educational institution during the four years of its pilot existence, the academy would be incorporated as a specialized educational institution under Division 21, Chapter 1, Article 1, of the Education Code of the State of California. Section 29003 of the code states:

> A corporation may be formed pursuant to this article for the purpose of establishing, conducting, and maintaining an educational institution offering courses of instruction beyond high school, and issuing or conferring a diploma. Such institutions shall include, but not be limited to seminars of learning, specialized educational institutions, junior colleges, colleges, and universities offering courses beyond high school.

The Board of Governors of the academy will have the power to establish policies and procedures for conducting the pilot project; screen and select fellows; develop courses of study; establish standards for evaluation; appoint an administrator and all other personnel necessary to carry out the project; and enter into contractual agreements. The management of the academy will be under the direction of a full-time administrator who will have authority to conduct the affairs and business of the academy within the policies set by the Board of Governors.

The Board of Governors will report to the California State Board of Education and to any other agency designated by the Board of Education. The Board of Governors will also be responsible to the State Board of Education if the academy is supported by public funds.

The planning committee of the academy is in the process of incorporating itself in order to establish a Board of Governors. The Board of Governors will consist of the six members of the planning committee, one member of the State Board of Education, one member of the California Curriculum Commission, and one member of the California Humanities Association.

XI. THE BUDGET OF THE ACADEMY

In the academy budget, costs are projected for a four-year period, extending from June 1970 to June 1974. Should the pilot project begin later than June 1970, costs would have to be adjusted accordingly. Major costs will be incurred during the second, third, and fourth years--the actual operational years--during which student fellows will be in attendance at the academy. The fact that the academy is expected to be located in a different geographical area during each of its operational years (in order to demonstrate its mobility and flexibility) necessitates a higher estimate for operational and equipment rental expenses than would be the case if a single location were rented for the whole four-year period.

A cardinal principle of the academy is that no staff or student fellow will be expected to suffer financial loss in order to attend. No fellow shall have to worry about his salary, rank, or status in his home college or district because he is on leave to the academy. All fellows will be paid directly or their colleges or districts will be reimbursed in the amount necessary to ensure the compensation of each fellow according to the salary he would have received had he remained in his college or district.

The academy will appeal to districts to make full use of sabbatical and other paid-leave policies to help finance attendance at the academy. The academy and the governing boards will agree on the amount and manner of compensation for fringe benefits which the fellows enjoy in their regular contracts.

A modest amount for travel of staff and student fellows from home to the academy headquarters will be allowed. Student fellows will pay the cost of tuition or extension credit charged by the campus at which the academy is located. It is anticipated that the equivalent of two full semesters of credit will be offered.

Staff fellows will be on an 11-month, and student fellows on a 10-1/2 month contract. The salary that the fellow would have received in his own district or institution will be adjusted to compensate him for the increased contract time under the academy if such is his case.

The largest single budget item is reimbursement of student fellows: the next highest is for salaries of staff fellows. The standard used for determining the budget estimate for student fellows is the average compensation for a teacher possessing an M. A. degree or a B. A. plus 30 hours, and having eight years of experience. The standard used for determining the budget estimates for staff fellows is, in the case of college instructors, the average compensation for an instructor in the state college system with ten year's experience who ranks toward the top of the associate professor level and, in the case of the public school teacher, the average compensation for a teacher with ten years' experience who is on the M. A. plus 30 hours salary schedule.

In order to fill special instructional needs not covered by the competencies of the seven staff fellows and to attract highly qualified guest teachers for limited periods, a budget item for consultant fees is included. This item also extends to cost estimate for evaluation and legal assistance.

A budget for the four-year pilot project has been prepared by Robert Fifield, Assistant Superintendent, Business Services, Contra Costa County Department of Education, who has served as Consultant to the Humanities Framework Subcommittee.

Budget Summary 1970-1974 is shown below.

BUDGET SUMMARY 1970-1974

	Planning Year	2nd Year	3rd Year	4th Year	Totals
Professional Salaries	$74,000	$132,000	$141,170	$150,980	$ 498,150
Non-Prof. Salaries	19,085	20,039	21,041	21,988	82,153
Travel	13,400	18,200	19,950	20,650	73,200
Operating Expenses	20,336	475,223	505,668	542,653	1,543,880
Employment Benefits	15,639	26,150	29,847	32,518	104,154
Equipment	12,036	-	-	-	12,036
Reserve	-	35,060	37,513	40,139	112,712
Totals	$154,496	$707,672	$755,189	$808,928	$ 2,426,285

XII. BIOGRAPHICAL INFORMATION

Dr. John A. Galm -- Associate Professor of English, San Jose State College; member, Statewide Fine Arts and Humanities Framework Committee. PhD, 1962, Yale; Fulbright Scholar; Danforth Fellow. Publications include poetry, translations from Provencal, and essays on education.

Mrs. Nancy Lofton -- Elementary classroom teacher, Monterey Peninsula Unified School District; member, Statewide Fine Arts and Humanities Framework Committee; member, Statewide Subcommittee to Implement Fisher Bill; member, California Curriculum Commission, 1964-1969. AB, English, University of North Carolina; PhD program in education, University of California, Berkeley.

Mr. Peter M. Lyon -- Instructor in humanities and social sciences, and Chairman, Social Sciences Department, Carmel High School; member, Statewide Fine Arts and Humanities Framework Committee; member, Interim Board of Governors, California Humanities Association. MA, Carnegie Institute; John Hay Fellow; Experienced Teacher Fellow in history, Carnegie Institute of Technology. Co-editor of NCSS Bulletin on inquiry in social studies, 1968.

Dr. Roger D. O'Connor -- Coordinator of humanities and foreign languages, Contra Costa County Department of Education; elementary and secondary teacher and elementary principal, Grosse Pointe Public School System, Grosse Pointe, Michigan; member, Statewide Fine Arts and Humanities Framework Committee; chairman, Interim Board of Governors, California Humanities Association. BA, University of Pittsburgh; MA, history, Columbia; Fulbright Scholar; EdD, 1967, Wayne State University.

Dr. Richard L. Trapp -- Chairman, Department of Classics, Associate Dean, School of Humanities, Associate Professor of Classics and World Literature, San Francisco State College; chairman, Statewide Fine Arts and Humanities Framework Committee; member, Interim Board of Governors, California Humanities Association; member, Executive Council, California Council of Foreign Language Teachers Association; secretary-treasurer, Classical Association of the Pacific States. PhD, 1959, University of California, Berkeley; Kofoid Fellow. Publications include articles and reviews in classical and modern language journals.

Mrs. Jean M. Wilkinson -- English instructor, Pierce College, Woodland Hills; member, Statewide Fine Arts and Humanities Framework Committee; member, Phi Beta Kappa. MA, English, University of California, Los Angeles; Woodrow Wilson Fellow. Published an article, "How to Improve the Education of Junior College English Teachers," College Composition and Communication, May 1968; co-editor of two anthologies for junior college English and humanities classes, Canfield Press, 1970.

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